THE LOEB CLASSICAL LIBRARY

EDITED BY

MENANDER



"MENANDER,"

MUSEUM OF FINE ARTS, BOSTON.

MENANDER

THE PRINCIPAL FRAGMENTS

WITH AN ENGLISH TRANSLATION BY

FRANCIS G. ALLINSON

PROFESSOR OF GREEK LITERATURE AND HISTORY
IN BROWN UNIVERSITY

LONDON : WILLIAM HEINEMANN
NEW YORK : G. P. PUTNAM'S SONS
MCMXXI

CONTENTS

CONTENTS

GENERAL INTRODUCTION

Illustrations

For the authenticity of the portrait-head of Menander, the frontispiece, it may be urged that a reasonable consensus[1] of expert opinion has come to favour this bust, now in the Boston Museum of Fine Arts,[2] as second only, if not equal, to the Copenhagen portrait. The resemblance between this and the face of the comic poet on the Lateran relief (facing page 131) re-enforces the identification, if either one is accepted as Menander.

The beardless comic poet of the relief, who holds in his left hand one of the masks[3] apparently set

[1] See Fr. Studniczka, *Das Bildnis Menanders*, Neue Jhrb. 41/42, 1918, 31 pp. (5 cuts, 10 plates), who discusses in detail the numerous Menander portraits, especially the group of heads in Copenhagen, Boston, Philadelphia, etc. (The Univ. of Penn. head is wrongly assigned by S. to Boston.) Recently Fred. Poulsen (*Ikonographische Miscellen*, Copenhagen, 1921) has attacked Studniczka's conclusions. Poulsen, however, accepts (*l.c.* p. 31) the Lateran figure as representing a comic poet, not an actor.

[2] Furnished by the courtesy of Mr. L. D. Caskey of the Museum.

[3] Carl Robert (*Szenen aus zwei Komödien des Menandros*, Halle, 1908) suggests the identification of the three masks with Moschion, Chrysis, and Demeas in the *Girl from Samos*.

out by his companion[1] from the cupboard behind her, has on the table before him the excerpted rôle (?) belonging to the mask. Above is the lectern-frame to hold the open scroll. The fingers of the poet's right hand seem to beat accompaniment to the recitation. (See Studniczka, *op. cit.* p. 26.)

The Translation[2]

The editor wishes to crave indulgence from the reader in two particulars. First, for the occasional juxtaposition of prose and verse in his translation. In the case of mutilated or much-restored text and doubtful context prose translations or summaries seemed inevitable, and in the case of the minor fragments the translator felt that it was admissible to treat each one as a unit, versifying those only which seem more vivid in verse. Secondly, the use of the *six*-stress iambic verse in translating the corresponding Greek trimeters is, as the translator

[1] It is tempting to identify this lady with the charming, though fabled, Glycera who figures in the Alciphron letters as Menander's devoted helper. Körte (*Menander und Glykera*, Hermes, 54, 19) points out the amusing anachronism involved, but the tradition might easily have become canonical by about 50 A.D.—the approximate date of the sculpture.

[2] The translator wishes to express his indebtedness for valuable help received from his colleague, Professor W. C. Bronson.

is well aware, somewhat unfamiliar[1] to English ears, but the continuity of the Greek, often unbroken from line to line, seems to him to be thus more easily reproduced, treated as a *tertium quid* between prose and verse.

The translator has nowhere intentionally forced the meaning to suit the metre and, finally, he has not felt at liberty to try to make the English more racy than the original by introducing tempting, but anachronistic, modern colloquialisms that would obscure the *milieu* of Menander.

The Transmission of Menander

What we now possess of Menander in connected scenes has been restored to us since 1891 and, for the most part, since 1905. The traditional estimate of his plays, verifiable only by numerous minor fragments and by the uncertain reflection in Roman Comedy, had become so firmly imbedded in our literary creed that the opportunity for a more independent opinion, based upon recent discoveries of manuscripts, has entailed an excessive reaction in the minds of some competent critics. This was,

[1] R. Browning's long poem, *Fifine at the Fair*, might be cited as a precedent. In that poem, however, the sixth stress is chaperoned by rhyme.

perhaps, inevitable. Exaggerated or uncritical praise provokes unmerited depreciation.[1] The off-hand pairing[2] of Menander and Aristophanes is a mismating not only in rank, but also in literary purpose and method.

The verdict[3] passed upon Menander by Greeks

[1] As in 1897 with the rediscovered Bacchylides.

[2] This juxtaposition of the protagonists of the Old and the New Comedy came to a concrete embodiment in the double *hermae* of the two poets; *cf.* the example in the Museum at Bonn. For a double *herm* of M. and Homer see Studniczka, *op. cit.* p. 16.

[3] *e.g.* Aristophanes of Byzantium, some thirty years after Menander's death, crystallized the opinion that reappears nearly three centuries later in Quintilian's more reasoned diagnosis. Julius Caesar, master of the word as well as of the world, in his famous reference to Terence (*O dimidiate Menander*, etc.; see Suetonius, *Vita Terenti*), was fully aware of Menander's qualities. For Ovid's reaction *cf.* Schwering (see Bibliography). In the first century after Christ, Plutarch and Dion Chrysostom actually preferred (for reasons not far to seek) Menander to Aristophanes, a verdict which weakens, indeed, our respect for their literary objectivity but, none the less, indicates the dominant influence of Menander as the "bright and morning star of the New Comedy" (σελασφόρος ἀστήρ, *Greek Anthol.* L.C.L. vol. i. p. 86). Their contemporary, Quintilian, avoiding this error, selects unerringly the vital quality of Menander (see below, *The Arbitrants*, p. 2).

In the next century Aulus Gellius in his learned mosaic (*Noctes Atticae*, ii. 23, 12, 15, 21; iii. 16, 3), gives us detailed additional contacts with Menander's continued popularity. Lucian, his contemporary, has imbedded in his text two of the fragments (see below, p. 126, *Epitrep.* fr. 7; and p. 482 [Lucian **Amores*] fr. 535 K), and his explicit reference (*Pseudol.* 4) to the prologues of Menander indicates, what is otherwise clear enough (*e.g. Dial. Meretric.* 8, 1; 9; *Piscator* 17; and *cf.* Kock on fr. 962), the presence of the Menandrean

and Romans who possessed the great corpus of his unmutilated works, if due allowance for the personal equation be made, is probably not out of accord with some portions, at least, of what we now have at our disposal.

Down to the fourth or fifth century of our era Menander was read in the Nile valley and, in fact, throughout the Roman world. That he formed part of the standard literature in western Europe we know from Sidonius Apollinaris, bishop of Auvergne, 472 A.D., who draws[1] a comparison between the *Epitrepontes* of Menander and the *Hecyra* of Terence. When Menander disappeared from first-hand knowledge in Europe is uncertain. Possibly Psellus, the accomplished philologian and litterateur of the eleventh century in Constantinople, may still have had access to complete plays. His allusion, however, to "Menandreia" is suggestive rather of extensive *florilegia* than of the "twenty-four comedies"[2] unabridged, which he is said to have edited.

element in Lucian's crucible. For Alciphron (possibly contemporary with Lucian) there has been formulated the proportion—Alciphron : Menander : : Lucian : Aristophanes. From Aelian's *Medley* (*ca.* 220 A.D.) Menander may be taken "by the handful" (see Christ, *Griech. Lit. Gesch.*[5], § 380).

[1] *Ep.* iv. 2. For the contemporary reading of only Homer and Menander, see *Den Graeske Litteraturs Skaebne*, Ada Adler (cited by Poulsen, *op. cit.* p. 40).

[2] See Krumbacher, *Byzant. Litteraturgesch.*[2], pp. 437,

GENERAL INTRODUCTION

Life

The Attic poet Menander was born in the year 343/42 B.C. and died in 292/91 B.C.[1] His father was Diopeithes of Cephisia. When Philip crushed Greek independence at Chaeronea the boy was only five years old. At twenty-one he saw a Macedonian garrison placed on the harbour acropolis by Antipater, the successor of Alexander. In the same year Demosthenes, by a self-inflicted death, brought to a close his long struggle against Macedon, and Aristotle bequeathed to Theophrastus the headship of the Peripatetic school. As fellow-pupil with Menander

443: See also his references, *passim*, *op. cit.*, to K. Sathas, Μεσαιωνικὴ βιβλιοθήκη. The naïve mediaeval imitations of Menander and Philemon are self-evident forgeries, and the authenticity of the Rodosto catalogues of the sixteenth century, which list twenty-four comedies of Menander, is rejected by Krumbacher, *op. cit.* p. 509. Poulsen, however, *op. cit.* p. 46, accepts the Rodosto data.

A conspectus of the long list of authors and lexicons from which the fragments of Menander are culled in Kock's *Comicorum Atticorum Fragmenta*—from Pliny the elder in the first century to Planudes in the fifteenth—might suggest, from the paucity of citations between the fifth and the ninth centuries, that wide knowledge of Menander at first hand could not be confidently assumed after the time of the *Florilegium* of Stobaeus (? fifth century). Suidas apparently derived his knowledge of Menander from secondary sources. (See Krumbacher, *op. cit.* p. 569.)

[1] For this antedating by one year the current dates for Menander's life, see W. E. Clark, *Menander: Chronology*, C.P. i. 313–328 (1906); W. S. Ferguson, *The Death of Menander*, C.P. ii. 305–312 (1907), confirms this revised date.

under Theophrastus was the versatile Demetrius of Phalerum, and from him, when he became the Macedonian viceroy in Athens, the handsome[1] young poet secured official protection and participated, we are told, in the gaieties of contemporary Athenian life.

Before this Menander had been the companion-at-arms (συνέφηβος[2]) of Epicurus, his junior by one year, and when he was in his "thirties" Zeno[3] the Stoic was already in Athens developing the philosophy of the Porch. Suggestions of the influence of Theophrastus[4] reappear now and again in Menander's character-drawing, but the impact of the creed of his companion Epicurus is obvious, and the philosophic "impassiveness" (ἀταραξία) of the Epicureans seems occasionally[5] tempered to an even finer edge of Stoic courage.

[1] The portrait-bust (frontispiece), if correctly identified as Menander, re-enforces this tradition.

[2] For Menander's lost play, entitled Συνέφηβοι (see list *infra*, p. 309), *cf.* Kock. *Com. Att. Fragm.* p. 131, with Cicero's comments on Caecilius, Terence and Menander.

[3] It is uncertain when Zeno began his public teaching, and the apparent echoes of Stoic doctrine in Menander yield only elusive *indicia*.

[4] Le Grand, *Daos*, p. 324, cites six titles from the "Characters" of Theophrastus as identical with titles of Menander's plays.

[5] See fragments *infra*, *e.g.* Nos. 247/8, p. 364; No. 481, p. 443; No. 549, p. 491; No. 556, p. 495; No. 762, p. 530; and *cf.* *Epitrep.* lines 693–697, pp. 96, 98; and *Epitrep.* 862–887, pp. 116, 118. (*cf.* Post, *Dramatic Art of Menander*, p. 124, on *Epitr.* 887 etc.)

Menander, however, was born to be a playwright, not a philosopher. Whatever impulse was needed may well have come from his uncle Alexis, whose long life spans the century from Aristophanes to the death of Menander and whose two hundred plays bridge easily the transition from the Old to the New Comedy. This rate of productivity was exceeded by the younger poet, who wrote more than one hundred plays in about thirty-three years.

Menander's first play, the "Self-Tormentor" (*q.v. infra*, p. 349), was written in his nineteenth or twentieth year,[1] and he gained his first victory with "Anger"[2] (*infra*, note p. 416) in 316/15 B.C. His activities were cut short at the age of fifty-two by drowning, it is said,[3] in the harbour of Piraeus. By the road from Piraeus to Athens Pausanias saw the tomb[4] of Menander and the cenotaph of Euripides, a juxtaposition which, perhaps, over-emphasized in

[1] See W. E. Clark, *op. cit.*

[2] See Capps, A.J.P. xxi. p. 60 (1900).

[3] From an unsupported statement of a commentator on Ovid, *Ibis*, 589. The craving to invent "parallel" deaths of famous men is perhaps responsible for the mythical tale of Quintus Cosconius that Terence also was drowned as he was returning from Greece with a cargo of translations of 108 of Menander's plays! (See Suetonius, *Vita P. Terenti.*)

[4] The epigram inscribed upon it is very probably the one preserved in the *Greek Anthology*. (See L.C.L. edition by Paton, vol. ii. p. 398, No. 370.)

tradition the real relation between the two poets. Menander was not a cenotaph of Euripides.

The New Comedy in Menander

After the Macedonian conquest the Athenians, lacking the stimulus of complete political independence, turned more and more to rhetoric, to ethical philosophies, to aesthetic complacency and to the New Comedy of Manners. This New Comedy no longer offers the lyric beauty, the rapier wit, nor—as we know it[1] in Menander at least—the naked licence and the daring personal or political satire of Aristophanes. It does not, indeed, always nor only seek to provoke laughter, but is the scenic representation of human life: the pathetic, the serious, the gay, the amusing, the commonplace.

Menander's rival, Philemon, with his coarser jests, enjoyed a greater measure of popularity,[2] and so far overshadowed Menander's more delicate character-drawing that the latter won the prize only eight times.

[1] In Menander's fragments, as we know them—barring the ubiquitous courtesan and the recurring theme of a virgin betrayed—there is scarcely an allusion to offend modern taste, and the few instances of personal satire seem to be confined to his earlier plays. (*cf.* Le Grand, *Daos*, p. 38.)

[2] The vogue for Philemon continued, indeed, into late Byzantine times; see above, p. xi, note 2.

GENERAL INTRODUCTION

The Plots.—A certain monotony[1] in the framework of the plots is the first, and, to some extent, the last impression received in studying the remains of the New Comedy. We are by repetition familiarized with the seduction or violation of a maiden; with abandoned infants; with the ultimate recognition scene, brought about by birth-tokens—rings, trinkets, vestments; reconciliation; happy marriage. But there are a thousand and one variants in developing these plots, and, as Le Grand[2] has pointed out, in evaluating any ancient work of art it is essential to bear in mind what the Greeks regarded as primary and not as merely secondary: "la comédie grecque n'a été ni plus ni moins monotone que la tragédie, la poésie narrative, la sculpture ou l'architecture." Menander's own plots, as we now know or infer them, were re-enforced and developed by side scenes and by well executed delays which led up to the *dénouement* through an ingenious piecemeal surrender of contributory details.

[1] See admirable discussion by C. R. Post, *The Dramatic Art of Menander*, H.S.C.P. vol. xxiv. pp. 111–145.

[2] See Le Grand, *Daos*, especially pp. 644 ff. This monumental and detailed study of the New Comedy may serve to fill out the necessarily inadequate observations possible in this brief sketch. Compare the English translation of the same work by James Loeb (see Bibliography below).

Character-Drawing.—Menander's fame is due to the delicacy and the verity of his character-drawing and his spirited dialogue.

If the framework of the plot in the New Comedy appears conventional the *dramatis personae*, the types of character presented, are standardized almost like the familiar pieces on a chess-board. But the pieces are numerous: the cook, physician, diviner or mendicant priest, philosopher, confidante (female or male), banker, usurer, merchant, lover, the intervening father, facetious or grandiloquent slaves, courtesans, old nurses and their mistresses, the major-domo, parasite, soldier, farmer, seafarer—the interest centres on the combinations possible in the ordinary game of life, and the more skilful poet best plays his pieces—knight, bishop, and pawn—so as to avoid a stalemate at the end.

Menander's "mirror of life"—his traditional meed of praise—reflected, without needless refraction, contemporary life. But contemporary Athens had fallen on evil days. The "passing show" [1] that crossed his mirror was a tamed menagerie; the political and social atmosphere was no longer vibrant either with victory or with struggle. Yet Menander's

[1] *cf. infra*, p. 443, fragm. No. 481.

characters are no mere marionettes. Many[1] of his characters live in the memory and emerge from their conventional types. The sordid is relieved by elements of generosity and unselfishness and by romantic love,[2] to which Ovid bears testimony while perhaps appreciating its quality only imperfectly. Menander's artistic fidelity to Life secured his posthumous fame.

Prologue.—The wooden device of the isolated prologue, conventionalized by Euripides, was shrewdly adapted by Menander, who postponed[3] it until after the audience had been won[4] by dramatic dialogue. Whether Menander, and others, regularly made use of a postponed prologue is, at present, only a matter of inference.

[1] *e.g.* Abrotonon in the *Arbitrants*; *cf.* Capps, *Edit. of Menander*, p. 30 *et passim*. See also Le Grand, *op. cit.* pp. 232–3, on the character-drawing of Davus; also Post, *op. cit.* p. 141.

[2] Many lovers loved before Euripides—and also after him! Excessive emphasis on the obvious influence of Euripides in this and in other elements (see Bibliography, *e.g.* Leo) ignores the fact that Menander had Life itself as a model. See the admirable analyses in the three articles by H. W. Prescott (*vide* Bibliography) and more especially "The Antecedents of Hellenistic Comedy," C.P. 13, pp. 115–135.

[3] *cf. infra*, p. 203, *Periceir.*; p. 297, fragm. 1 of *The Hero*; and p. 489, fragm. No. 545. M. was not the only one to use this device; *cf.* C. H. Moore (C.P. xi. 1–10, on the *fragm. incert.* P.S.I. 126), who adds Τύχη Προλογίζουσα to some twenty such personifications known from the New Comedy, and examines their prototypes in Greek Tragedy. See also Le Grand, *op. cit.* 508–524; Post, *op. cit.* pp. 127–131.

[4] Post, *op. cit.* p. 131.

Chorus.—The "chorus"[1] noted here and there in the MSS. as a stage direction marks off the quasi-"acts."[2] No actual words are transmitted. Innovations, perhaps begun by Agathon, resulted, in the New Comedy, in a "Comus" performance probably accompanied by song and dance and given by groups of persons sometimes to be identified by words of the actors before or after the performance.

Greek Vocabulary and Style[3]

Menander's choice of words and expressions, whether in dialogue or monologue,[4] is eminently

[1] See Flickinger, "Χοροῦ in Terence's Heauton, the shifting of Choral Rôles in Menander, and Agathon's Embolima," C.P. vii. 1 (1912). Also in *Hermes*, vol. 43 (1908), two articles by A. Körte, two by Fr. Leo, and one by O. Immisch. Also see Loeb (trans. of Le Grand's *Daos*), "New Comedy," pp. 336–39, 367–70, and Croiset, "Litter. Grecque," iii. p. 610. See also Menander's own sententious reference to the "Mutes in Life's Chorus," *infra*, p. 353.

[2] Le Grand, *op. cit.* p. 465.

[3] *cf.* Durham, "Vocabulary of Menander" (see Bibliography); Croiset, "Style of Menander" (*Hellenic Herald*, July, 1909, trans. from *Revue des Deux Mondes*); also the analysis in Le Grand, *op. cit.* pp. 325–344. The free use of asyndeton, for example, is obviously suited to the spoken word; tragic colouring, on occasion, is certainly a self-explanatory device; and Menander's traditional "sententiousness"—the κομβολόγιον of apothegms—fits normally into the context discovered. The language was entering the penumbra of the κοινή (*e.g.* οὐθέν, γίνομαι, etc.), but the Attic light is not yet eclipsed. (*cf.* Croiset, "Le Dernier des Attiques—Ménandre," *Revue des Deux Mondes*, vol. 50.)

[4] See Le Grand, *op. cit.* p. 550.

suitable to the matter in hand, his diction being usually of great clarity, his realism, while avoiding unnecessary vulgarity, adapted to the characters, whether slave or master. His vocabulary is dictated by contemporary, not traditional, Attic Greek.

SOURCES AND LEGATEES

The patent familiarity of Menander with Euripides [1] must not be allowed to obscure his contacts with the other great writers of Tragedy, nor with Aristophanes himself, whose fervid vigour still crops out in Menander although "in Plautus and Terence the lineaments of this kinship have been effaced . . . Even if the New Comedy is the adoptive child of the Tragedy of Euripides its mother was, after all, the Old Comedy." [2] But even less must we forget that the main source of Menander's vitality was Life [3] itself—the daily life in Athens.

The use, or abuse, of Menander by writers of Roman [4] Comedy—ranging from actual translation

[1] See bibliographies, *passim*.

[2] Fr. Leo, "Der neue Menander," *Hermes*, 43 (see context).

[3] See H. W. Prescott (*op. cit. supra*, p. xviii, note 2) and, *inter alia*, his suggestion of the influence of the Sicilian-Attic type of comedy (C.P. 13, p. 118). With this might be compared the double *herm*, thought by Poulsen (*op. cit.* p. 43) to be Menander and Epicharmus (?).

[4] *e.g.* Atilius, Caecilius, Afranius, Luscius, Plautus, Terence, Turpilius (Christ, *Griech. Litt. Gesch.*[5], p. 373).

to the telescoping of plots or free selection of material—is a problem to which many[1] writers have given detailed attention. Terence, four[2] of whose six extant plays are frankly attributed to the Greek of Menander, seems to offer the best points of contact. In at least three comedies Terence made use of "contaminatio" of plots or even blending of the material, but, as fortune has preserved no one of these Menandrean plays, we are still unable to estimate the exact meaning, and justice, of Caesar's apostrophe (see above, p. x, note 3) and whether the alleged lack of "vis comica" in Terence means lack of inventiveness[3] in the necessary remaking of material to suit the exigencies of the Roman theatre. Meanwhile Terence's beauty of diction and vivid charm remain unimpeached.

[1] See bibliographies *passim* and, especially, for Plautus and Terence, Prescott (three articles cited in Bibliography, p. xxxi); Leo, *Plautinische Forschungen*; Le Grand, *op. cit.* pp. 353–365; C. R. Post, *op. cit.* with conspectus, H.S.C.P. xxiv. p. 112.

[2] The *Hecyra*, although also attributed in the Didascalia to the Greek of Menander, is apparently derived more nearly from Apollodorus. See Lefebvre, *Ménandre, ed. princeps*, pp. 31–33 (1907), for comparison of the *Hecyra* and *Epitrep.*; see also Lafaye, *infra*, Bibliography. See below, p. 353, *The Heiress*, with reference to the *Phormio* of Terence.

[3] That Caesar was *not* implying a lack in Terence of τὸ παθητικόν seems evident.

EXTANT WRITINGS

From the plays of Menander, probably aggregating when complete more than 100,000 lines, we possess to-day (exclusive of the 758 gnomic verses loosely attributed[1] to Menander and of numerous fragmentary words preserved in citations) only some 4,000 lines. We know these from the following sources[2]:—

1. The Cairo papyrus, discovered in Egypt in 1905, contains portions of five comedies and some minor fragments as yet unidentified. Although no one play is complete, yet, in the case of three of them, continuous scenes are preserved and the main outlines of the plots, with many details, may be followed or inferred. For one of these plays, the *Periceiromene*, two MSS.—the Leipzig and the Heidelberg—partly duplicate, partly supplement the Cairo text, and a third MS., *Ox. pap.* vol. ii., adds 51 lines near the end of the play.

2. A series of other discoveries of new fragments and the identification of material existing in various collections have enlarged our knowledge of seven or, possibly, eight of the plays already known. There are: 125 lines of the *Georgos* (Egypt, 1907, now in Geneva); 118 lines of the *Colax*; 23 lines of the *Perinthia*; and 40 lines (much broken) of the *Misoumenos*, published from 1903-1910 in vols. iii. vi. and vii. respectively of the *Oxyrhynchus papyri*;[3] 101 lines (some 34 reasonably complete) of the *Citharistes*, Berlin Klassikertexte, Heft v. 2, 1907; 20 lines of the *Coneiazomenae* in the library of Dorpat, identified by Zureteli and published by Körte (1910); certain fragments in St. Petersburg containing 56

[1] Not included in this edition—various other Byzantine anthologies were current.

[2] For details see the text and introductions below.

[3] To these must be added now (1920-21) a fragm. of 27 broken lines and a few verse-ends, published in *Ox. pap.* vol. xiii. No. 1605. The word Θρασω⸢νιδ- in col. ii. 25 seems to identify this fragm. with the *Misoumenos*.

lines of the *Phasma*, identified by Jernstedt and included in Körte's edition, and two other fragments here included in the *Epitrepontes* (see below, p. 10) but printed by Körte as Unidentified Comedy No. II., and one other fragment assigned to the *Canephorus*; and, finally, an important fragment of the *Epitrep.* published in 1914, *Ox. pap.* vol. x. No. 1236 (see below, p. 12).

3. Two other finds may be mentioned here, although not accepted in this edition: (*a*) in the papyri from Ghorân (see Körte, *Hermes*, 43, p. 48) an attempt has been made to identify certain fragments with the Ἄπιστος of Menander. This is rejected both by Körte, *op. cit.*, and by Le Grand, *op. cit.* p. 222. (*b*) In the *Papiri Greci e Latini*, vol. ii. (P.S.I. 126), is published *Frammenti di una Comedia di Menandro.* Körte (N. Jhrb. 39, 1917) accepts this as written by Menander.

4. In Kock's *Comicorum Atticorum Fragmenta* (with Demiańczuk's *Supplementum Comicum*) are edited from various sources: (*a*) about 1,000 lines under 90 titles actually identified, including those already mentioned, and (*b*) more than 800 lines from unidentified plays, together with 169 others which have been attributed with doubt to Menander.

In this edition the material from (1) and (2) is included, being equivalent to what is found in the second Teubner edition (*plus* the *Ox. pap.* fragment No. 1236) or in the second edition of Sudhaus. In addition there are here given the most significant fragments from sixty-seven of the other identified plays, and also more than two hundred of the unidentified fragments, aggregating 612 lines. Although these minor fragments, with a few exceptions, can give little suggestion as to plot-entanglement, they still remain of essential value in our estimate of Menander's ethical quality and in their reflection of contemporary life.

THE TEXT

For the material in the Cairo papyrus the text reflects primarily Lefebvre's second (1911) edition, facsimile and apograph, which superseded the *editio princeps*. Many changes, however, due to independent examinations of the papyrus by Jensen and by Sudhaus, have been accepted in whole or in part. A multitude of corrections or supplements made by other commentators, including Körte and Sudhaus in their respective second editions, with some by the present editor, have been incorporated or modified. For the first four plays a comparison with the edition by Capps (1910) will show continuous indebtedness to him where subsequent knowledge has not entailed changes. In addition his stage directions have often been incorporated with little or no change.

For the text of the other recently discovered fragments there have been chiefly used the second editions of Körte and Sudhaus respectively, Grenfell and Hunt's *Georgos*, the *Oxyrhynchus papyri*, and Kretschmar (for the *Georgos*, *Colax*, and *Phasma*).

For the other minor fragments the text has been based upon Kock's *Comic. Attic. Fragm.* (collated with Meineke, Dübner, Reitzenstein) and Demiańczuk's *Supplem. Comicum.*

Supplements in the text are indicated by half-brackets, ⌜⌝, superior to the line. Conjectural insertions are indicated by angular brackets, < >, and, in the translation, assumed context is indicated by brackets. The paragraphus, ——, indicating in the MSS. a change of speaker, is inserted under each line where its presence is certain. In broken portions of the text the double point, (:), also indicating, in the MSS., a change of speaker (or, rarely, *self*-address), has been occasionally retained where the new speaker could not be designated.

The critical notes tacitly assume a few obvious corrections of the apograph and also, where no further discussion is now

necessary, the mass[1] of corrections, supplements, or emendations already recorded in the critical apparatus of Capps, of van Leeuwen, of Körte[2], of Sudhaus[2], of Grenfell and Hunt, etc. Subsequent additions or changes are referred to the proper source, when known.

---

[1] See *infra*, Bibliography.

BIBLIOGRAPHY

TRANSLATIONS [1]

H. Grotius, H. Stephanus, F. Dübner (Latin), prose and verse. Minor Fragments in Dübner's ed. *Menandri et Philemonis Fragmenta*, Paris, 1846.

B. P. Grenfell and A. S. Hunt, *Georgos*, Oxford, 1898; and fragm. of *Periceiromene*, *Ox. pap.* 1899; and partial trans. of *Colax*, *Perinthia*, *Misoumenos*, *Ox. pap.* 1903, 1908, 1909.

U. von Wilamowitz-Möllendorff (German), *Der Landmann des Menandros*, 1899.

M. Gustave Lefebvre (French), *The Cairo MS.* ed. princeps, Le Caire, 1907.

C. Robert (German), *Szenen aus zwei Komödien des Menandros*, Berlin, 1908.

F. G. Allinson (The Arbitration Scene), *The Renascence of Menander*, N.Y. Nation, March, 1908.

A. S. Hunt (The Arbitration Scene), *Menander's Comedies*, Blackwood's Mag., June, 1908.

Maurice Croiset (French), *L'Arbitrage*, Paris, July–Oct., 1908.

"Unus Multorum" (Lord Harburton), *The Lately Discovered Fragments of Menander*, Oxford, 1909.

C. O. Zuretti (Italian), *Menandro, Scene e Frammenti*, Milan-Palermo-Naples (no date, ? 1911). This is the most complete trans. of both the old and new material yet published. Useful attempts to envisage the plots are prefixed to many fragments.

O. Hey, (German trans. in the original metres of) *Menanders Perikeiromene*, Bayr. Gymn., 1917.

---

[1] Other translations, not seen by the present editor, are: D. Bertotti (Italian), *L'Arbitrato*, Pinerolo, 1910, and L. N. de Olwer (Spanish), *El theatro di Menandro . . . texto originale y versión directa de los numeros fragmentos*, Barcelona, 1911.

BIBLIOGRAPHY

EDITIONS

[The present editor has not had access to the original editions or articles marked with an asterisk.]

(A) For minor fragments known before 1876: *Editio princeps*, Guillaume Morel, 1553; Hortelius, Basle, 1560; H. Stephanus, 1569; N. Rigaltius, Paris, 1613; Grotius, Paris, 1626; Winterton, Cambridge and London, 1653; Hemsterhuys, 1708; Le Clerc, Amsterdam, 1709; Bentley, 1710.

The following have been chiefly used in this edition: Fr. Dübner, *Menandri Fragmenta*, Paris, 1846; A. Meineke, *Fragmenta Comicorum Graecorum*, Berlin, 1847; Th. Kock, *Comicorum Atticorum Fragmenta*, Leipzig, 1888; R. Reitzenstein, *Der Anfang des Lexicons des Photius*, Leipzig and Berlin, 1907; I. Demiańczuk, *Supplementum Comicum*, Kraków, 1912.

(B) For other fragments (exclusive of the Cairo MS.): C. G. Gobet, *Menandri fragmenta inedita*, Mnemosyne, 1876; U. Jernstedt, *The Porphyrius Fragments of Attic Comedy*, Acta Univ. Petrop. 1891 (*per* Capps, p. 34, and Körte[2], pp. liv.-lvi.); J. Nicole, *Le Laboureur de Ménandre*, Bâle et Genève, 1898; B. T. Grenfell and A. S. Hunt, *Menander's Georgos*, Oxford, 1898; *idem*, *Periceiromene*, fragm. *Ox. pap.* vol. ii. ccxi. London, 1899; *idem*, *Colax* frag. *Ox. pap.* iii. 1903; *idem*, *Perinthia*, *Ox. pap.* vol. vi. 1908; A. Hunt, *Misoumenos*, *Ox. pap.* vii. 1910; *idem*, *Epitrep.* frag.; *Ox. pap.* x. 1236, 1914; *idem*, *Colax* (fragm.), *Ox. pap.* x. 1237, 1914; *idem*, *Arguments of Menander's Plays*, *Ox. pap.* x. 1235, 1914; A. Körte[1 and 2] and S. Sudhaus[1 and 2], see below; A. Kretschmar, *De Menandri reliquiis nuper repertis*, Leipzig, 1906; F. Leo, *Komödienfragment aus Oxyrhyncos*, Hermes, 44, 1909.

(C) For text of Cairo MS.: M. Gustave Lefebvre, ed. princeps, *Fragments d'un Manuscrit de Ménandre*, text and trans., Cairo, 1907; *idem*, *Papyrus de Ménandre* (No. 43227 in Cairo Museum), Facsimile and Apograph, Cairo, 1911; H. von Arnim, *Neue Reste von Komödien Menanders*,* Öster. Gymn., 1907; M. Croiset, *Ménandre, l'Arbitrage*, text and trans., Paris, 1901; J. van Leeuwen, *Menandri quatuor fabularum fragmenta*, Leyden, 1908; *idem*, sec. ed. (with prolegomena and commentary), Leyden, 1908; third ed. Leyden, 1919; C. Robert, *Der Neue Menander*, Berlin, 1908;

BIBLIOGRAPHY

S. Sudhaus, *Menandri reliquiae nuper repertae*, Bonn, 1909; *idem*, sec. ed. includes also text of the other seven plays (see Körte², below), Bonn, 1914; A. Körte, *Menandrea*, ed. minor et maior, Teub., Leipzig, 1910; *idem*, sec. ed. (ed. minor et maior), in addition to Cairo MS. edits text of *Georgos*, *Citharistes*, *Colax*, *Coneiazomenae*, *Misoumenos*, *Perinthia*, *Phasma*, and St. Pet. fragm. (as *Fab. Incerta* ii.), very full bibliography, Teubner, Leipzig, 1912; Edward Capps, *Four Plays of Menander*, with introduction, commentary, critical appendix, bibliography, Boston, New York, Chicago, London, 1910; Chr. Jensen, *De Menandri Codice Caerensi*. This is an independent collation of the MS., R.M., 65, 1910; *ibidem*, p. 635; L. Bodin and P. Mazon, *Aristophane et Ménandre*, Extraits, third ed. Paris, 1910.

ARTICLES, BOOKS, REVIEWS

[To save space the following selected list is given of the names of important contributors to the establishing of the text of Menander previous to 1910. For details see footnotes, *passim*, of this edition or the bibliographies in Capps (1910) and Körte (1912).]

T. L. Agar, H. von Arnim, E. Bethe, F. Blass, L. Bodin, Chr. Brunn, E. Capps, W. E. Clark, C. G. Cobet, Churton Collins, W. L. Collins, W. Crönert, M. Croiset, K. Dziatzko, S. Eitrem, R. Ellis, W. S. Ferguson, F. Fischl, G. A. Gerhard, Th. Gomperz, B. G. Grenfell, C. Haeberlin, A. M. Harmon, W. Headlam, W. A. Heidel, O. Hense, H. van Herwerden, E. Hiller, A. E. Housman, A. Humpers, A. S. Hunt, V. Jernstedt, R. Kauer, F. G. Kenyon, Th. Kock, A. Kolar, A. Körte, A. G. Laird, J. van Leeuwen, P. Legrand, Fr. Leo, L. Maccari, P. Mazon, A. Nauck, J. Nicole, A. Platt, H. W. Prescott, K. Rees, A. J. Reinach, Th. Reinach, H. Richards, C. Robert, K. Fr. W. Schmidt, A. Semenov, Nowell Smith, P. E. Sonnenburg, K. Stavenhagen, E. L. De Stefani, S. Sudhaus, B. Warnecke, H. Weil, J. W. White, F. W. Wright, U. von Wilamowitz-Möllendorff, G. Zereteli, C. O. Zuretti.

Subsequent to 1910:—

Ada Adler, *Den graeske Litteraturs Skaebne*,* Studier fra Sprog. og Oltidsforskning, Nr. 119; F. G. Allinson, *Some*

Passages in Menander, Trans. A.P.A. xlv. 1914; *idem, Menander's Epitrep. revised by Oxyr. Fragm.* A.J.P. xxxvi. 2, 1915; W. N. Bates, Review of *Studniczka's Bildnis Menanders*, Class. Weekly, xiv. 11, 1921; A di Bella, *La Commedia di Menandro*, Catania, 1912; J. W. Cohoon, *Rhetor. Studies in Arbitr. scene of Epitrep.* (Princeton diss.) Boston, 1915; D. B. Durham, *The Vocabulary of Menander* (Princeton diss.), 1913, and reviewed, F. G. Allinson, C.P. xi.; R. C. Flickinger, Χοροῦ *in Terence's Heauton; the Shifting of Choral rôles in Menander*, C.P. vii. 1912; P. Fossantero (review of Schöll's diss.*), *La Perinzia di Menandro nell' Andria di Terenzio*, Rivista di Filologia, 42, 1914; K. Fürst, *On Menander as imitator of Euripides* (original article* in Bohemian ?, Festschr. Kral 3), review in B.Ph.W. 36, 1916; L. Galante, *Caratteri della lingua di Menandro*, Pinerolo, 1914; P. Groenboom, *Varia* (*Epitrep.* 358), Mnemosyne, 44, 1916; R. Herzog, *Menanders Epikleros* (tentative assignment to this play of the "Frammento di Menandro," P.S.I. No. 126), Hermes, 51, 1916; Joh. Hutloff, *De Menandri Epitrepontibus*, Berlin, 1913; A. C. Johnson, *Date of Menander's Andria*, A.J.P. xxxv. 1914; Ida Kapp, *Zu den Epitrepontes*, Herm. xlviii. 1912; A. D. Knox, *On Epitrep.* 357, Cl. Rev. xxviii. 1913; *ibidem, The New Callimachus and Menander*; A. Kolar, *Zur Samia des Menandros*, Wiener Stud. 39, 1917; A. Körte, *Was verdankt die Klass. Philologie den liter. Papyrusfunden* (K. accepts as certainly Menandrean the fragm. P.S.I. 126), Neue Jhrb. 39, 1917; *idem, Die* Περιοχαὶ τῶν Μενάνδρου δραμάτων, B.Ph.W. 38, 1918; *idem, Glykera und Menander*, Hermes, 54, 1919; *idem, Zu neueren Komödienfunden*, Sitz. bericht. d. Sächs. Ak. d. W. 71, 1919; A. Krieger, *De Aululariae Plautinae exemplari Graeco*,* Giess. diss. 1914; K. Kunst, *Wo hat die Betrachtung der Att. neu. Komöd. literarhistorisch anzuknüpfen?*, N. Jhrb. 23, 1920; G. Lafaye, *La modèle de Térence dans l'Hecyre*, Rev. de Phil. 40, 1916; Ph. E. Legrand, *Daos, Tableau de la comédie grècque pendant la période dite nouvelle* (673 pages. A detailed study of the New Comedy), Lyons and Paris, 1910; Fr. Leo, Χοροῦ *bei Plautus*, Hermes, 1911; *idem, Geschichte der Römischen Literatur* (see pp. 101–245), Berlin, 1913; W. M. Lindsay, Jahresbericht über Plautus, 1907–1911, in Bursian's Jahr. ber. 1914 (1tes heft, pp. 13–14); James Loeb, *The New Greek Comedy* (translation of Le Grand, *Daos*, see above), with an introd. by J. W. White, London and N.Y. 1917;

Josef Mesk, *On Epitr.* 357, B.Ph.W. 33, 1913; *idem*, *De Compositione des plautinischen Miles Gloriosus* (Contaminatio from Menander ?), Wien. Stud. xxxiv.; *idem*, *Hydria*,* R.M. lxxi.; A. de Molin, *Les Comédies de Ménandre*,* Bibliotheque Univ. et Revue Suisse, lxii., Avril, 1911; C. H. Moore, Τύχη Προλογίζουσα, C.P. xi. 1–10; *idem*, *Some New Comic Fragments*, C.P. xi. 1916 (both of these deal with the alleged Menander Fragment in P.S.I. 126); M. Müller, *Beiträge zu Textkritik* (*zu Menander*),* Progr. Patsckau, 1912; G. Pasquale, *Sul dramma Attico*, Atene e Roma, 1917, pp. 117–189, and 1918, pp. 11–24; Fr. Poland, *Zur Charakteristik Menanders*, N. Jahrb. xxxiii. and xxxiv. 1913; C. R. Post, *The Dramatic Art of Menander*, H.S.C.P. xxiv. pp. 111–145, 1913; Fred. Poulsen, *Ikonographische Miscellen*, Copenhagen, 1921; H. W. Prescott (three articles), *Interpretation of Roman Comedy*, C.P. xi. 125–147, 1916, *Antecedents of Hellenistic Comedy*, C.P. xiii. 113–137, 1918, and C.P. xiv. 108–135, 1919; C. Robert, *Zu den Epitrep. des Menand.*, Sitz.ber. d. k. preuss. A. d. Wiss. xxii. 1912; *idem*, *Tyro*, Hermes, 51, 1916; H. Rubenbauer, *Der Bau des iamb. Trimeters bei Menander*, Tübingen, 1912; *idem*, *Der B. d. trochä. Tetram. bei M.*, Philolog. 72, 1912; W. Schwering, *De Ovidio et Menandro*, R.M. lxix., 1914; A. Sehrt, *De Menandro Euripidis imitatore*, Giess. diss.* 1912; P. E. Sonnenburg, *De Menandri Heroe*, R.M. lxix. 1914; F. Studniczka, *Das Bildnis Menanders* (31 pp. and 16 illustr.), N. Jahrb. 41, 1918; S. Sudhaus, *Menander Studien*, Bonn, 1914; W. Süss (review of A. Sehrt, see above, discussing Euripides and Menander), B.Ph.W. No. 34, 1914; A. Todesco, *Da Menandro alla Comedia classica Italiana*, Atene e Roma, 19, 1916; B. L. Ullman, *Proper names in Plautus, Terence and Menander*, C.P. xi. 1916; A. Weiher, *Zu* 261 *ff.* *der Samia*, B.Ph.W. 1913; John Williams White, *The Verse of Greek Comedy* (464 pages and index; indispensable for reconstruction of the text of M.), Macmillan & Co., London, 1912; U. von Wilamowitz-Möllendorff, *Die Samia des Menandros*, Sitz. ber. der k. preuss. Acad. d. W. pt. 1, 66–96, 1916; F. Wilhelm, *Zur Elegie*, R.M. 71, 1916; G. Wissowa, Περικειρομένη *in Tacitus*, Hermes, 51, 1916; C. O. Zuretti, *Review* of Sudhaus's sec. ed. of Menander, Rivista di Filol. 43, 1915.

NOTE.—C.P. = *Classical Philology*; H.S.C.P. = *Harvard Studies in Classical Philology*.

MENANDER

THE ARBITRANTS

THE ARBITRANTS[1]

INTRODUCTION

I

THE *Epitrepontes*, or "Those Who Submit their Case to Arbitration," is the most complete of the five plays partially preserved in the Cairo papyrus. Alciphron[2] cites this comedy among the *chefs-d'œuvre* of Menander, and Quintilian[3] mentions it with five others, now known only by meagre fragments, when he speaks of Menander as a model in matter and manner for the young Roman orators. "He alone," continues Quintilian, "in my judgment, if read with diligence would suffice to secure all the qualities which we are inculcating; so completely has he mirrored human life, . . . so aptly does he conform to every circumstance, character and mood." The Arbitration scene of Act II, with which the mutilated papyrus begins, is only one incident in the play, but it reflects so perfectly these qualities of Menander that it is not surprising that the poet drew the title from it.

The list of *dramatis personae*, the argument, the whole of the first "Act" (with two exceptions noted below), considerable portions within the play, and some lines at the end have been lost. Important details in regard to the plot and the characters are uncertain and some of them are likely to remain subjects for ingenious controversy, but the resultant

[1] For coinage of this word *cf.* English: *confessants.*
[2] *Ep.* ii. 4, 19. [3] *Inst.* x. 1, 70.

impression, in spite of mutilation, is that of an artistic whole.[1]

The plot is as follows. At the women's night festival of Tauropolia, in the course of the year preceding the opening of the play, Pamphila, daughter of Smicrines, had been violated by Charisius, a well-to-do young man. The girl retained the ring of her betrayer but no recollection of his face. The two, meeting afterwards as strangers, are married and are living happily in an Attic country deme, probably Acharnae, when a child is born to Pamphila which she, with the help of her old nurse, Sophrona, causes to be exposed, apparently among the foot-hills of Mount Parnes, together with certain birth-tokens, including the ring of the unknown father. Charisius is informed of the circumstance by his eavesdropping slave, Onesimus. Being much in love with his wife he is unwilling to divorce her but refuses to live with her. He gives himself up to revellings with boon companions and the harp-girl, Abrotonon. With a reference to this situation the play apparently begins.[2] An unidentified character, possibly a public caterer, is cross-questioning Onesimus about the somewhat strained domestic relations within. The remainder of this dialogue, now lost, and the other missing scenes of Act I, doubtless developed the

[1] Of all the extant material this play offers the best chance to appraise Menander. Also the reconstruction of its plot and text requires the most discussion. Hence the space accorded to it in this volume. This must serve in lieu of details necessarily omitted in the general and special introductions for lack of space. See M. Croiset, *Menandre, L'Arbitrage*, 1908, pp. 2 ff. for an admirable evaluation of this play.

[2] Assuming that the fragment (600 K.) of three lines belongs in this position.

situation and put the audience in possession of the facts necessary to an understanding of the subsequent action.[1]

When we are able[2] again to pick up the thread, at about thirty-five lines before the end of Act I, the father of Pamphila, the close-fisted and irascible Smicrines, has arrived upon the scene. He has come to investigate and to discuss with his daughter rumours current about his son-in-law's dissipated life. He is full of resentment and alarm at the misuse of the dowry money. He has, perhaps, already a germinating thought of getting it back again by means of a divorce. But neither the true nor the garbled story of the birth of a baby is as yet known to him.

After Onesimus's monologue at the opening of Act II, Smicrines probably emerges from his interview with Pamphila and is on his way back to Athens, when he becomes, incidentally and unwittingly, the arbitrator over the fate of his own grandchild. Thus the audience is skilfully put in possession of the irony of the situation and can welcome with an especial relish the subsequent appearances of the angry or perplexed Smicrines, who forms a real *pièce de resistance* up to the very end.

The Arbitration scene, which is preserved intact,[3] opens in the midst of a dispute between a shepherd

[1] The wooden, though not unusual, device of inserting a formal prologue (cf. *The Girl Who Gets Her Hair Cut Short*, page 198), may have been avoided in this carefully developed play.

[2] From the "St. Petersburg" fragment. For the reasons for accepting and inserting this fragment here see below, page 10.

[3] This is the beginning of the Cairo papyrus, as preserved, and with it begins the actual numbering of the lines in this edition.

and a charcoal-man. The abruptness of the opening is only apparent, so as to give the desired realistic touch of speakers coming suddenly within earshot. All essential details come out naturally.

The foundling child, recently exposed by Pamphila, has been discovered by the shepherd, Davus. Unwilling to rear it himself he has given it, upon request, to Syriscus, a charcoal-burner,[1] whose wife had lost her own baby. The birth-tokens Davus retained himself. Syriscus, learning this, now demands them of him. Davus refuses to give them up. They appeal to a dignified gentleman, Smicrines as it happens, who now appears on the scene, and ask him to arbitrate their quarrel. Smicrines decides that the birth-tokens, along with the foundling, go to the care of the foster parents. Syriscus and his wife, with the baby, are on the way to the house of Chaerestratus to pay him, as landlord, their tithes. As they pause in front of the houses to go over the newly rescued birth-tokens, Onesimus comes up and recognises among the trinkets the lost ring of his master, Charisius. This ring, through the clever assistance of Abrotonon, who had been in attendance upon the women at the Tauropolia festival, leads ultimately to the happy discovery that Charisius is himself the father of the child. In Act III, lines 202–363, Abrotonon's vivacious narration of the Tauropolia episode; her rapid planning of an audacious but benevolent trick upon Charisius; and the dialogue with Onesimus leave nothing to be desired on the score of realism. Of the next 130 lines, to the end of Act III, only fragmentary suggestions

[1] Probably of the deme Acharnae on the wooded foot-hills of Mt. Parnes. See Aristophanes, *Acharnians*.

are preserved, but at least thus much seems clear;[1] Smicrines has again returned, determined to take back home the dowry and his daughter. He hears that a child has been born to Charisius and the harp-girl. He knows nothing of Pamphila's own affair. There follow: a mutilated soliloquy by Smicrines; one by the Cook; and various dialogues including that with the young friends of Charisius who vainly strive to appease and to divert the old man's indignation against his son-in-law.

Smicrines goes into the house determined to overbear all opposition on the part of Pamphila to a formal separation from her husband.

At the beginning of Act IV[2] Smicrines is making clear to Pamphila, with such patience as he is capable of, the impossible situation for a wife whose husband keeps up a "double establishment." Pamphila, conscious of her own history, persists in her loyal devotion to her husband. Charisius, as we learn at line 669, overhears this conversation. Smicrines (in the missing lines) goes off once more, baffled.

In the remainder of Act IV, partly well-preserved and partly restored by the lucky find of another papyrus fragment,[3] we have two *recognition* scenes, with vivid dialogue and narrations, in which Pamphila

[1] For details see running interpretation of the fragmentary text.

[2] The placing of this fragment here and its interpretation are due to Professor Harmon's ingenious and convincing proof, see below, page 12.

[3] For the combination, with the two extant pages of the Cairo MS., of the newly discovered Oxyrhyncus papyrus and the consequent identification and placing of the important, though mutilated, fragments β^{1-4}, see below, page 12.

and, later, Charisius himself discover the real truth. This heals all their trouble.

In Act V, of which the first portions are missing or mutilated, we can at least identify[1] a scene involving the emancipation of Onesimus and the purchase and emancipation of the astute and beneficent Abrotonon; we may infer a lost scene in which the kindly Syriscus and his wife are rewarded for their jealous care of the child's interests; and we have, practically intact, the final *dénouement* in which old Smicrines, last of all, is allowed, after malicious baiting by Onesimus and Sophrona, to learn the truth. When the Cairo manuscript finally breaks off we are evidently very near the end.

Apart from the breaks due to the fragmentary transmission of the text, the transparent plot needs no elaborate elucidation. Menander, as is his wont, leads up to the romance of love within the marriage bond.[2] He holds his mirror to contemporary life but contrives to reflect far more of good than of evil. Charisius commits one outrageous act, represented as alien to his character when sober. He is generous to his wife when he learns of her misfortune and of her deception in marrying him without a confession. He "hates the gay life" in which he tries to drown his continued love for Pamphila. When he hears from Abrotonon her cunningly distorted tale he rejects the usual plea of masculine immunity from blame and holds that his own crime far outdistances his wife's innocent misfortune.

Pamphila, innocent throughout except for the not

[1] The interpretation and exact placing of certain fragments (see text) is conjectural.

[2] *cf.* Plutarch, *Quaest. Conv.* vii. 3.

unnatural concealment of her misadventure, is loyal to her husband when the uncomfortable results of his real transgression bear most heavily upon him. Both are rewarded for their rightmindedness.

The harp-girl, Abrotonon, though canny enough in her own interest, is "honest" and generous-minded. The sterling goodness of Syriscus, the charcoal-man, might convert coals into diamonds. Davus is the only villain in the play, as preserved, and swift retribution overtakes his contemptible willingness to defraud the baby of his chance of a "recognition."

Even the close-fisted and crusty old Smicrines betrays his innate sense of justice by his indignant verdict against Davus. Nor does the mere fact that his anxiety is apparently greater concerning the dowry than for his daughter's happiness exclude a belief in his paternal affection, made evident, indeed, by the gift of a generous marriage portion in the first place. He passes, as is just, through an intermittent Purgatory of hostility and baiting to emerge, as is not unjust, at the end of the play, into the serene Paradise of a happy grandfather. He is an admirable *tertium quid* to unify both the action of the play itself and the complex motives in human character.[1]

[1] The *Hecyra* of Terence, with its inverted resemblances to the plot of the *Arbitrants*, reproduces more directly the *Hecyra* of Apollodorus of Carystus which, in turn, we may assume, was a remodelling of Menander's play.

II

Conspectus of the Sequence of the Fragments as Assumed in this Edition.

MS. (L²) *umbers.*		*Line Numbers.* In this Edition.[1]	*Line Numbers.* Teubner, *Ed. No.* 2.	*Quaternion Pages.*
	Fragm. 600 K. (three lines)		1	X, p. 13 or p. 15?
	The St. Pet. fragments (49 lines; lacunae)		1	X, pp. 15, 16 or Y, 1-2?
	Cairo D¹, D², C¹, C², B¹⁻⁴, C³, C⁴	1–357	1–357	Y, pp. 8–12
7 450–499	„ D³, ⁴ [=TNM¹, VX¹ and TNM², VX²]	358–427	{358–408 and 431_6–431_{55}	Y, pp. 13–14
18	„ YR² + lacuna 14 ± lines	428–462	408_1–420_6	Y, p. 15
28	„ YR¹ + lacuna 14 ± lines	463–497	420_7–431_{15}	Y, p. 16
	„ Z¹ + lacuna *ca.* 23 lines	498–532		Z, p. 1
	„ Z² + lacuna *ca.* 23 lines	533–567		Z, p. 2
	Lacuna of two quaternion pages = 70 ± lines	568–637		Z, pp. 3, 4
	{In this lacuna insert, at end, Frag. 184 K. and Frag. 566 K.			
39	Cairo, H¹, H² (Oxyrh. fr. 1236 *recto*)	638–707	432–501	Z, pp. 5, 6
83–590)	Oxyrhynchus, 1236 *verso* + Cairo β¹ + Q²	708–743	{U², Q², U1, Q1 =501, – 519 | β¹⁻⁴ assigned in K² to Pericelromene.}	Z, p. 7
91–599)	Lacuna 10 ± lines; Cairo β² + Q¹	744–776		Z, p. 8
70, 575)	Lacuna 4 ± lines U¹; β³ lac. of *ca.* 10 lines	777–810		Z, p. 9
76–581)	Lacuna 4 ± lines U²; β⁴ lac. of *ca.* 10 lines	811–847		Z, p. 10
71	Cairo H³, H⁴	848–919	520–591	Z, pp. 11, 12
	End of play missing = ? lines	920–		Z, p. 13

[1] It is not practicable to reckon an exact number of lines for the issing first Act, but it may be assumed that at least 210 lines preceded 1. Assuming therefore some 35 lines as lost at the end of the play, the tal length would be at least 1164 lines (or 1225, see below). (Sudhaus, ², assumes 1305.) In Capps's edition the numbers for D¹—C⁴ and for [¹⁻² and H³⁻⁴ are the same as in this edition.

The delimitation into the conventional five "acts" is now possible, three of the four appearances of the chorus being identified and the fourth placed with reasonable certainty. The length of Act I is wholly inferential, that of Act II and Act V may be conjectured approximately. This would give a normal average length for the acts, as follows:

Act I	*circa* 200 ± lines
Act II (begun on St. Pet. *verso*) (x) + 201 lines	„ 260 ± „
Act III (settled in Cairo text) 202–497	297 „
Act IV (beginning, as assumed, with Z^1) 498–764	268 „
Act V begins in β^2 765 to 919 + (x)	*circa* 200 ± „
	Total 1225 ± lines

The Text as here Reconstructed.

The reconstruction of this mosaic-like text from the fragments listed in the preceding conspectus is the outcome of long and critical examination and discussion by many scholars in England, France, Germany, and the United States. There has been progress from possibility to probability, and, in some cases, from error to certainty.

The order adopted in the present text differs in some respects from that of all preceding editions. Certainty at all points cannot be arrived at unless some further discovery throws new light on what is now doubtful. The following memoranda will indicate that the arrangement is not, with possibly one exception (*i.e.* U^1 and U^2), an arbitrary one.

1. The short fragment, No. 600 in Kock's *fragmenta adespota*, is referred to the opening of the play by a general consensus of opinion.

2. The St. Petersburg fragments, from their content, are to be referred to this play with confidence. About their position there has been much controversy. The history of their discovery is given by Professor Edward Capps, *Four Plays of Menander* (1910), pp. 34–35, who was the first to recognize that the *recto* belonged to this play and who placed the fragments at Act III–IV. The allusion, lines 33–35, just before the entry of the Chorus, seemed, with other

indicia, to point to an advanced state of the action. The *verso* only was at first included by Van Leeuwen (ed. 1908) and placed at Act I–II. Croiset (*Revue des études grecques*, 1908) favoured the insertion later in the play. Miss I. Kapp (*Hermes*, xlvii. 317–319) argued for the position Act I–II, and Sudhaus (*Hermes*, xlviii. 15 ff.) likewise approved of this position which he adopts in his second (1914) edition, prefixing also fragm. Z^{1-2} (for which, see below). Körte, in the second Teubner edition (1912), excludes the fragments, for reasons rehearsed pp. xxi ff., while admitting that much of the matter is germane to the play.

The earlier position in the play is here adopted because there seems to be no suggestion in these lines that Smicrines knew of the birth of a son to Charisius, not even the garbled story of Abrotonon. His general indignation against Charisius seems consistent with his feelings at a first visit to Pamphila. On the other hand allusions in the fragments VX and YR would seem to make the matter in the St. Petersburg fragments inadequate if placed after these fragments (for which see below).

3. Fragments NTM^1+VX^1 and NTM^2+VX^2. The liaison between NTM and VX was already contemplated and tested by M. Lefebvre who discusses it in the facsimile edition of 1911 (Introd. pp. x–xiii). After long hesitation, however, he rejected the combination. Professor Carl Robert (1912, *Sitzungber. der königl. prüss. Acad. der Wiss.* xxii.) revised the scheme with a slight difference: viz., he raised up fragment VX^1 one line so that the first verse-end, -δη, on the right, comes opposite εὐθὺς the fourth, instead of the fifth, verse-end of fragm. M^1, on the left, etc. The meagre verse-ends thus rearranged Robert filled out with conjectural matter including two proper names (one of these, Moschion, not mentioned in the extant fragments, is a "delegate-at-large" from other plays of Menander and the New Comedy).

After much hesitation the present editor has adopted Robert's arrangement as being more probable than any other combination (noting especially what M. Lefebvre, *l.c.*, has to say about "*les caractères extrinsèques*"). This does not involve, however, the acceptance of Professor Robert's ingenious and over-subtle conjectural restorations, but, with the fragments YR^{1-2} following closely, it does preempt the

position to which Professor Capps, with great probability at the time (1910), referred the St. Petersburg fragments.

4. Fragments $Z^{1,2}$. The placing of these small, but interesting fragments at the beginning of Act IV is due to Professor Harmon's keen insight. The character on the margin of Frag. Z^1 he interprets, not as a page number, 6, but as a quaternion signature, this quaternion, Z, being the sixth in the codex according to Kőrte's arrangement. The internal evidence of the fragments is even more convincing. Smicrines is urging upon his daughter the plight of a wife whose husband keeps up a "double establishment" (*cf.* *δίς*). It must therefore be placed after Smicrines has been told the trumped-up story of Abrotonon's child. It would, therefore, be utterly out of place in Act I where Sudhaus prefixes it to the St. Petersburg fragments.

5. Fragment No. 1236 of Oxyrhynchus Papyri, vol. x. (1914). This unexpected find has contributed in three particulars to greater certainty in the interpretation of the text. First: the *recto* duplicates the Cairo pap. lines 285–406 (=665–686 of this edition), confirming or modifying one or two doubtful verse-ends. Second: the *verso* contains some twenty-one verses of which about one half are new and give several clues to the speakers. Third: the other half of these verses overlaps a portion of the mutilated fragments, Cairo β^{1-4}, hitherto conjecturally assigned (see Körte[2], pp. 93, 94) to the *Periceiromene* because of the marginal designations of speakers taken by Lefebvre to indicate "Polemon" of that play. As it is now certain that these fragments, β^{1-4}, belong to the *Epitrepontes*, other readings of these letters now seem probable (see note on text of 729). As the *recto* of Ox. No. 1236 coincides with lines 385–406 of the Cairo papyrus, its *verso* might be assigned to either one of the lacunae which precede and follow respectively at a convenient distance. The context, however, shows that it follows and, by overlapping β^1, proves that the parts of this latter fragment follow in the order: $\beta^{1-2-3-4}$. Moreover β^2 contains the break and indication of a Chorus; consequently we have the beginning of Act IV, now made definitive just about where (764) it had been previously assumed by Capps, Robert and others. Finally, the fragments β^1 and Q^2; β^2 and Q^1 may be combined by virtue of the contexts and seem capable of physical union also.

6. Fragments U^1 and U^2. The placing of these small but important fragments has caused much controversy. In the second Teubner edition (1912) the order: H^2; $-U^2$; $-Q^2$; $-U^1$; $-Q^1$ could still be accepted with confidence. The discovery of Oxyr. pap. No. 1236 and the consequent addition of β^{1-4} made this impossible. Various combinations, including physical union, of β^1+U^2 and β^2+U^1 at once suggested themselves to different scholars independently. Robert, in *Hermes*, xlix. 3 "Das Oxyrhynchosblatt der Epitrepontes" published his combination and confident conjectural reconstruction with, apparently, insufficient regard to the physical obstructions to the union. His scheme and further hypothetical combinations are tested (with a phototype reproduction) and rejected in *A.J.P.* vol. xxxvi. 2, pp. 185–202 (F. G. Allinson: "Menander's *Epitrepontes* Revised by the New Oxyrhyncus Fragment"). The tentative arrangement adopted in the present edition offers, it is believed, a plausible context without any mechanical difficulties. Sudhaus, who died before his second edition was completed, left U^1 and U^2 outside of the consecutive text. They are there printed at the end.

Note to 2, *p*. 10.—The probable decipherment of Σμικρ/, in margin of St. Petersburg fragment (made by Hutloff and others), is contributory evidence to the identification with this play.

⌈ΕΠΙΤΡΕΠΟΝΤΕΣ ΜΕΝΑΝΔΡΟΥ

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

Μάγειρος	Δᾶος
Ὀνήσιμος	Ἀβρότονον
Σμικρίνης	Χαρίσιος
Χαιρέστρατος	Παμφίλη
Σιμμίας	Σωφρόνη
Σύρισκος	

Χορὸς συμποτῶν

Κωφά: Γύνη Συρίσκου καὶ τὸ παιδίον· ὑπηρέται τοῦ Μαγείρου·⌉

THE ARBITRANTS

DRAMATIS PERSONAE

COOK, *or public caterer, from Athens.*

ONESIMUS, *a slave to Charisius.*

SMICRINES, *father of Pamphila.*

CHAERESTRATUS,[1] *a land-owner; friend of Charisius.*

SIMMIAS, *friend of Charisius and Chaerestratus.*

SYRISCUS, *a charcoal-burner and tenant-slave of Chaerestratus.*

DAVUS, *an Attic shepherd.*

ABROTONON,[2] *a harp-girl; a slave.*

CHARISIUS, *husband of Pamphila.*

PAMPHILA, *wife of Charisius.*

SOPHRONA,[3] *an old servant woman of Smicrines and nurse of Pamphila.*

CHORUS *of revellers.*

MUTES: *The wife of* SYRISCUS.
THE BABY, *child of Pamphila and Charisius.*
ASSISTANTS *of the Cook.*

---

[1] This name, by the convention of Comedy, was given to a *young* man. Hence the character of friend rather than father (the alternative theory of some editors) best suits Chaerestratus throughout the play.

[2] Abrotonon, also spelled Habrotonon.

[3] Conventionally in the New Comedy Sophrona is the name of a nurse. Compare the *nutrix* in Terence's *Eunuch*, adapted from Menander, and also in his *Phormio*, adapted from the Greek of Apollodorus. Some editors have assumed that Sophrona is the wife of Smicrines.

ΕΠΙΤΡΕΠΟΝΤΕΣ ΜΕΝΑΝΔΡΟΥ

ACT I

SCENE. ΟΝΗΣΙΜΟΣ καὶ "A"

"A"

600 K οὐχ ὁ τρόφιμός σου, πρὸς θεῶν, Ὀνήσιμε,
ὁ νῦν ἔχων ⌜τὴν⌝ Ἀβρότονον τὴν ψάλτριαν,
ἔγημ' ἔναγχος;

ΟΝΗΣΙΜΟΣ

πάνυ μὲν οὖν.

(*Lacuna of — lines to recto of St. Pet.*[1] *fragm.*)

[1] adesp. 105 = Pet. 2a. For St. Petersburg fragments s above, introduction, p. 10.

NOTE.—Lines "1–49" of St. Pet. fragm. cannot be de nitely renumbered in this text.

Lines 1–15. Change of speakers as indicated in MS., s Capps, crit. notes; Hutloff; S[2]. See Capps for suppl. n otherwise noted.

THE ARBITRANTS

SCENE.—*A deme of Attica, probably Acharnae, before the house of Chaerestratus, now occupied by Charisius and Abrotonon, and an adjoining house, that of Charisius, in which his wife, Pamphila, still lives. The highway stretches off, nearly south, to the Acharnian Gate of Athens. In the background, to the north, lies Mt. Parnes.*

ACT I

SCENE. ONESIMUS *and* " A " (*someone unidentified, possibly the Cook*)

(*Onesimus meets " A." Their conversation, as preserved in the following fragment, turns upon the domestic affairs of Charisius.*)

"A"

Did not, Onesimus, your master, the young heir
The one who keeps Abrotonon, the harp-girl, now,
'Fore God I ask, did he not marry recently ?

ONESIMUS

He did indeed . . .

(*The remainder of the scene and of the whole Act is lost except the " St. Petersburg " fragments, which are inserted here, as follows :*)

SCENE. ΣΜΙΚΡΙΝΗΣ, ΧΑΙΡΕΣΤΡΑΤΟΣ, (ΣΙΜΜΙΑΣ?)

ΣΜΙΚΡΙΝΗΣ

. . . .

ἄνθρωπος οἶνον· αὐτὸ τοῦτ' ἐκπλήτ⌈τομαι⌉
ἔγωγ'. ὑπὲρ <δὲ> τοῦ μεθύσκε⌈σ⌉θ' οὐ λέγω·
ἀπιστίᾳ γάρ ἐσθ' ὅμοιόν τοῦτό γε,
εἰ καὶ βιάζεται κοτύλην τις τοὐβολ⌈οῦ⌉
(5) *ὠνούμενος πίνειν ἑαυτόν.*

ΧΑΙΡΕΣΤΡΑΤΟΣ

τοῦτ' ἐ⌈γώ⌉
προσέμενον· οὗτος ἐμπεσὼν διασ⌈κεδᾷ⌉
τὸν ἔρωτα.

ΣΜΙΚΡΙΝΗΣ

τί δ' ἐμοὶ τοῦτο; πάλιν οἰμώ⌈ξεται.⌉
προῖκα δὲ λαβὼν τάλαντα τέτταρ' ἀργύρ⌈ου,⌉
οὐ τῆς γυναικὸς νένομιχ' αὐτὸν οἰκέτ⌈ην·⌉
(10) *ἀπόκοιτός ἐστι· πορνοβοσκῷ δώδεκα*
τῆς ἡμέρας δραχμὰς δίδωσι,

ΧΑΙΡΕΣΤΡΑΤΟΣ

δώδεκα.
⌈πέπυσ⌉τ' ἀκριβῶς οὑτοσὶ τὰ πράγματα.

3 ἀπιστίᾳ, MS. / ἀπληστίᾳ, conj. Wilam.
11 δίδωσι· with space, MS. // In margin Χ, **perhaps = Χαιρ'**, S², Hutloff.
12 ⌈πέπυσ⌉τ', Leeuw. / ⌈ἐπίστα⌉τ', Cob. / ⌈λελόγισ⌉τ', **Wilam.**

---

[1] Probably this line = about 200. For convenience, however (as in L², K², and Capps's edition), the numbering begins again with the first line preserved in the Cairo papyrus.
[2] Roughly: obol = 1⅜*d.* (or .03¼ cents); drachma = *circa* 9½*d.*; mina = *circa* £3⅞; talent = *circa* £225.

THE ARBITRANTS

SCENE. SMICRINES, CHAERESTRATUS (*later* SIMMIAS?)

(Smicrines, father of Pamphila, coming from the city, is soliloquising about the reports which have reached him in regard to the dissolute life which his son-in-law, Charisius, is leading. The project of inducing his daughter to separate from her husband is already forming in his mind. It is with the financial side of the situation that he seems to be chiefly occupied at this first visit to Pamphila.

The beginning of his monologue is lost. He does not at first see Chaerestratus, who interjects various side remarks.)

SMICRINES, CHAERESTRATUS (*in concealment*)

SMICRINES (*soliloquizing*)

1 . . . .

The fellow and his wine! 'Tis this that knocks me out—
Now I'm not talking of his merely getting drunk
But this now verges on what's quite incredible,
For even if a fellow should compel himself
To drink his wine, paying an obol[2] the half-pint
At most—

CHAERESTRATUS (*aside*)

'Tis just what I expected! He'll rush in
And drive Love out of doors!

SMICRINES

What's this to me? Again
I say: "He'll smart for it!" For dower though he's had
Four talents[2] down in cash he hasn't thought himself
His wife's domestic merely; sleeps away from home;
And to a panderer twelve drachmas[2] every day
He pays,—

CHAERESTRATUS (*aside*)

Yes, twelve. Precisely he has learned the facts.

ΣΜΙΚΡΙΝΗΣ

⌜μηνὸ⌝ς διατροφὴν ἀνδρὶ καὶ πρὸς ἡμερῶν
⌜ἕξ.

ΧΑΙΡΕΣΤΡΑΤΟΣ

εὖ⌝ λελ⌜όγ⌝ισται· δύ' ὀβολοὺς τῆς ἡμέρας,
(15) ⌜ἱκανό⌝ν τι τῷ πεινῶντι <πρὸς> πτισ⌜άνη⌝ν ποτέ.

ΣΙΜΜΙΑΣ (?)

⌜Χαρίσι⌝ός σ⌜ε⌝ προσμένει, Χαιρέ⌜στρατε.⌝
⌜τίς ὅδ' ἐσ⌝τὶ δ⌜ή,⌝ γλυκύταθ';

ΧΑΙΡΕΣΤΡΑΤΟΣ

ὁ τῆς ⌜νύμφης π⌝ατήρ.

ΣΙΜΜΙΑΣ

⌜τί γὰρ παθ⌝ὼν ὡς ἄθλιός τις ἐ⌜ργάτης⌝
⌜βλέπει σκύθρωφ', ὁ⌝ τρισκακοδα⌜ίμων;

ΧΑΙΡΕΣΤΡΑΤΟΣ

ψάλ⌝τριαν

(20) . . . . σαν γυναῖκα . . . . . ι
. . . . ιοι
. . . . ς

(*Lacuna of circa* 15 *lines to St. Pet. verso*)

13 ⌜μηνὸ⌝ς, Sudh. *Hermes*, xlviii.
14 ⌜ἕξ : εὖ⌝, Sudh. *op. cit.* // ἡμέρας: "membr. puncta add. m²," S².
15 Continued to Chaerestratus, Hutloff. / To Smicrines, S². // ἱκανόν τι, Wilam. suppl. // <πρὸς> inserted, S². // πτισ⌜άνη⌝ν, Gomperz suppl.
16 ⌜Χαρίσι⌝ος, K² suppl. // Χαιρέ⌜στρατε⌝, Capps suppl.
17 ⌜τίς ὅδ' ἐσ⌝τὶ δ⌜ή⌝, Jern. suppl., rather long. / ⌜τίς ἐσ⌝τι, S², who reports MS. . . . . . τι / . γλυκυτατε . στησι . . . . ι τηρ.
18 ⌜τί γὰρ παθ⌝ών, Hutloff. / ⌜τί οὖν παθ⌝ών, K². // ἐ⌜ργάτης⌝, Leeuw. / ⌜φιλόσοφος⌝, Wil. / Hutloff sees φ.
19 Wilam. suppl // ψάλτριαν to Chaerest., Hutloff. /S² divides line before ὁ.   20 ⌜τὴν ἔνδον οἰκοῦ⌝σαν, ? S² suppl.

SMICRINES

Enough to keep a man a month and six whole days
Besides.

CHAERESTRATUS (*aside*)

Well reckon'd[1] that! Two obols by the day!
About enough for gruel for a hungry man!

SIMMIAS [2]

(*comes from the house to summon Chaerestratus. He does not at first notice Smicrines.*)

Charisius awaits you now, Chaerestratus—
But, my dear sir, who's this?

CHAERESTRATUS

Our young wife's father, he—

SIMMIAS

Then why on earth like some poor, sorry, labourer
Looks he so glum, the thrice unfortunate? . . .

(*In the broken lines Chaerestratus apparently first gives Simmias some idea of the situation, explaining Smicrines's indignation at his son-in-law. There is allusion to a* "harp-girl" (19). *After these asides Chaerestratus, in the lacuna of some* 15 *lines, has apparently addressed himself to attempting to mollify the angry father-in-law, and when the text, on the other side of the St. Petersburg fragment, begins again, he is, it may be inferred, concluding his exhortation to Smicrines by calling down a blessing conditioned on his leniency to Charisius. This, however, has no immediate effect on the old man, who presently goes in to his daughter.*)

[1] *i.e.* 12 × .18 = \$2.16; 35 days (*i.e.* 29 + 6) × .06, \$2.10 (approx.).

[2] The identification of the interlocutor here as "Simmias" is an inference from his appearance below at line 413.

ΧΑΙΡΕΣΤΡΑΤΟΣ

. . . .

⌜οὕτως ἀγα⌝θόν τι σοι γένοιτο.

ΣΙΜΜΙΑΣ

μὴ λέγε

⌜μάταιά γ'⌝

ΣΜΙΚΡΙΝΗΣ

οὐκ εἰς κόρακας; οἰμώξει μακρά.

(25) ⌜ἀλλ' εἶμι ν⌝ῦν εἴσω, σαφῶς τε πυθόμενος
⌜ὅπως ἔχει⌝ τὰ τῆς θυγατρός, βουλεύσομαι
⌜ὅντινα τρ⌝όπον πρὸς τοῦτον ἤδη προσβαλῶ.

ΧΑΙΡΕΣΤΡΑΤΟΣ

⌜φράσωμ⌝εν αὐτῷ τοῦτον ἥκοντ' ἐνθάδε;

ΣΙΜΜΙΑΣ

⌜φράσω⌝μεν.

ΧΑΙΡΕΣΤΡΑΤΟΣ

οἷον κίναδος, οἰκίαν ποεῖ

⌜διάστα⌝τον.

ΣΙΜΜΙΑΣ

πολλὰς ἐβουλόμην ἅμα.

ΧΑΙΡΕΣΤΡΑΤΟΣ

⌜τί λέγει⌝ς;

ΣΙΜΜΙΑΣ

μίαν μὲν τὴν ἐφεξῆς.

23 Pet. 2b. γένοιτο: Capps, K². // μὴ λέγε, to Simmias, Allin. / cont. to Chaerest., S², Hutloff.

24 μάταιά γ', Allinson suppl. / In MS. space for 7 letters and for : before οὐκ, Hutloff. / μηδὲν σύ γ', Leeuw. // οὐκ etc. to Smicr., Hutloff.

25 Jern. suppl. / εἴσειμι νῦν, S². 26 Körte suppl.

27 Leeuw. suppl. 28 Jern. suppl. 29 Jern. suppl.

30 ⌜διάστα⌝τον, S² suppl. / ἀνάστατον, Kock. // πολλάς etc. to Simmias, also distrib. of foll. parts, Allinson.

31 Suppl. Capps. / ⌜πολλάς⌝, Jern. suppl.

CHAERESTRATUS (*to Smicrines*)

. . . .

22 So may some blessing come to you!

SIMMIAS (*to Chaerestratus*)

Don't talk in vain.

SMICRINES

Nay you go feed the crows! Go join the dead and howl![1]
But I'll now go inside and when I've clearly learned
How matters with my daughter stand, I'll form my plans
So as to make assault on him immediately.

[*Smicrines goes into the house of Charisius to Pamphila.*

CHAERESTRATUS (*to Simmias*)

Are we to tell him that this fellow has arrived?

SIMMIAS

Let's tell him, yes.

CHAERESTRATUS

The foxy rascal! How he splits
A household!

SIMMIAS

I could wish the same to many more.

CHAERESTRATUS

What's that you say?

SIMMIAS

For instance, that next door.

[1] Exclamatory curses like this (*lit.* "You shall howl the long howl") are difficult to render without recourse to expressions, anachronistic for the Greek, such as: "The Devil take you!" etc.

ΧΑΙΡΕΣΤΡΑΤΟΣ

τὴν ἐμήν;

ΣΙΜΜΙΑΣ

⌜τὴν σ⌝ήν γ'. ἴωμεν δεῦρο πρὸς Χαρίσιον.

ΧΑΙΡΕΣΤΡΑΤΟΣ

⌜ἴω⌝μεν, ὡς καὶ μειρακυλλίων ὄχλος
⌜εἰς τὸ⌝ν τόπον τις ἔρχεθ' ὑποβεβρεγμέν⌜ων,⌝
(35) ⌜οἷς⌝ μὴ 'νοχλεῖν εὔκαιρον εἶναί μ⌜οι δοκεῖ.⌝

⌜Χ Ο⌝Ρ⌜Ο Υ⌝

ACT II

Scene. ΟΝΗΣΙΜΟΣ

ΟΝΗΣΙΜΟΣ

ἐπισ⌜φαλῆ μὲν⌝ πάντα τἀνθ⌜ρώπει' ἐγὼ⌝
οἰόμ⌜ενος εἶναι . . . .
καὶ τοπ. ·. . . . .
ὁ δεσπό⌜της . . . .
(40) ὁ γέρω⌜ν δ' ἐκεῖνος ὁ κατάρατος Σμικρίνης⌝
836 K οὐδὲ λό⌜γον ἡμῶν οὐδ' ἐπιστροφὴν ἔχων⌝

32–34 Jern. suppl. 35 Kock and Jern.
36 ff. to Onesimus, Capps. // ἐπι⌜σφαλῆ μὲν⌝, Jern. **suppl.** // τἀνθρώπει', C. W. E. Miller. // ἐγὼ, S[2]. 37 S[2] suppl.
37–39 Perhaps supply:

οἰόμ⌜ενος εἶναι, νῦν κατοῖδα τό τε λαλεῖν⌝
καὶ τὸ π⌜ολυπραγμονεῖν ὂν ἐπισφαλέστατον⌝·
ὁ δεσπό⌜της δὲ διατελεῖ μισῶν ἐμέ⌝. (Allinson).

// Jernstedt made the tempting insertion here of **Fragm.** 581 K, *i.e.*

ἐμοὶ πόλις ἐστὶ καὶ καταφυγὴ καὶ νόμος
καὶ τοῦ δικαίου τοῦ τ' ἀδίκου παντὸς κριτὴς
ὁ δεσπότης· πρὸς τοῦτον ἕνα δεῖ ζῆν ἐμέ.

rejected as inconsistent with the begin. of lines 37, 38; see Hutloff, *op. cit.* 40 Capps suppl.
41 Capps suppl. from Fragm. 836 K. "Quoted with ἡμῶν and ὑμῶν and with ἔχων, ἔχω, ἔχει."

CHAERESTRATUS

What? Mine?

SIMMIAS

Yes, yours! Let's go in here to see Charisius.

CHAERESTRATUS

Let's go, for see, there's coming here a perfect mob
Of young bloods half-seas-over, and I hardly think
It's just the time to choose to interfere with them.

[*Chaerestratus and Simmias go into the house of Chaerestratus. The revellers enter and give a performance.*]

CHORUS

ACT II

(*Enter Onesimus from the house of Chaerestratus.*)

SCENE. ONESIMUS *alone*

ONESIMUS

Affairs of mortal men are shaky—all of them!

(*Onesimus, in the broken lines* 37–49, *seems to continue his soliloquy somewhat as follows:* "Reflecting on this, I have now decided that to chatter and play the busybody is the shakiest thing of all. My master keeps on disliking me, and as for that accursed old man, Smicrines, he has no care nor heed for us."[1]

---

[1] A different and tempting context for lines 36–40 was formerly secured (see notes to text) by the insertion here of Kock, fragm. 581, which nearly coincides with the extant fragmentary words. This would yield the following characteristic moralising:

For me,—as my thought goes,—one's master is at once
City and refuge and the code of law and judge
In all of what is right and wrong. I've got to live
According to his views alone. But that old man,
That cursèd Smicrines, nor cares for us nor heeds.

νεσ . . . .
ἕως ἐλα. . . . .
ἐδεῖτο χ . . . .
(45) ἄπωθεν . . . .
τούτῳ τι . . . .
κατὰ τὸ ἀ . . . .
. . . . κορ . . . .
. . . . να . . . .
(Lacuna of ? lines to D¹. See note to p. 9.)

SCENE. ΣΥΡΙΣΚΟΣ, ΔΑΟΣ, ΣΜΙΚΡΙΝΗΣ

ΣΥΡΙΣΚΟΣ

1 φεύγεις τὸ δίκαιον.

ΔΑΟΣ

συκοφαντεῖς, δυστυχής.

ΣΥΡΙΣΚΟΣ

οὐ δεῖ σ' ἔχειν τὰ μὴ σ'.

ΔΑΟΣ

183 K ἐπιτρεπτέον τινί

ἐστι περὶ τούτων.

ΣΥΡΙΣΚΟΣ

βούλομαι.

ΔΑΟΣ

κρινώμεθα.

42–49 See Hutloff, *op. cit.*, for traces of additional letters.
Lines 1–5. Changes of speaker follow pap. punct. except line 3, where βούλομαι: is assumed from pap. βούλομαι· / K^2, S^2 give βούλομαι, κρινώμεθα to Davus, ignoring the (:) in line 2. See Capps, *ad loc.*
3 D^1, quat. y, p. 3.

Onesimus may then have animadverted upon his own officiousness in informing Charisius about Pamphila's previous misfortune, and may have continued to speculate on the crisis in family affairs which the old man's intervention is likely to superinduce.

Exit Onesimus into the house of Chaerestratus.

Enter Smicrines from the house of Charisius. He comes upon Syriscus and Davus engaged (beginning of Cairo papyrus) in the dispute over the birth-tokens belonging to the foundling. By comic irony he becomes, unknown to himself, arbitrator over the fate of his own grandson.)

SCENE. SYRISCUS, DAVUS (*the wife of Syriscus carries the baby*), (*later*) SMICRINES

(The Cairo papyrus begins here.)

Syriscus and Davus are at an impasse in their dispute about certain trinkets found by Davus along with a baby left exposed, which Syriscus had later adopted. Davus had held back all reference to these birth-tokens, wishing to retain them without the baby. Syriscus has accidentally discovered his treachery.

SYRISCUS

You'd shun what's fair.

DAVUS

And you, unchancy, blackmail me.

SYRISCUS

You have no right to what's not yours.

DAVUS

Let's leave the case
To some third person.

SYRISCUS

I agree.

DAVUS

Let's arbitrate.

ΣΥΡΙΣΚΟΣ

τίς οὖν;

ΔΑΟΣ

ἐμοὶ μὲν πᾶς ἱκανός. δίκαια δὲ

5 πάσχω· τί γάρ σοι μετεδίδουν;

ΣΥΡΙΣΚΟΣ

τοῦτον λαβεῖν

βούλει κριτήν;

ΔΑΟΣ

ἀγαθῇ τύχῃ.

ΣΥΡΙΣΚΟΣ

πρὸς τῶν θεῶν,

βέλτιστε, μικρὸν ἂν σχολάσαις ἡμῖν χρόνον;

ΣΜΙΚΡΙΝΗΣ

ὑμῖν; περὶ τίνος;

ΣΥΡΙΣΚΟΣ

ἀντιλέγομεν πρᾶγμά τι.

ΣΜΙΚΡΙΝΗΣ

τί οὖν ἐμοὶ μέλει;

ΣΥΡΙΣΚΟΣ

κριτὴν τούτου τινὰ

10 ζητοῦμεν ἴσον· εἰ δ⌈ή⌉ σε μηδὲν κωλύει,

διάλυσον ἡμᾶς.

ΣΜΙΚΡΙΝΗΣ

ὦ κάκιστ' ἀπολούμενοι,

δίκας λέγοντες περιπατεῖτε, διφθέρας

ἔχοντες;

ΣΥΡΙΣΚΟΣ

ἀλλ' ὅμως—τὸ πρᾶγμ' ἐστὶν βραχὺ

καὶ ῥᾴδιον μαθεῖν, πάτερ,—δὸς τὴν χάριν.

6 Δα / in l. margin.

SYRISCUS

Who shall it be?

DAVUS

For my part anyone will do.
(*Aside*) It serves me right for why did I go shares with you?

Enter Smicrines.]

SYRISCUS (*indicating Smicrines*)

Will you take *him* as judge?

DAVUS

Luck help me, yes!

SYRISCUS (*to Smicrines*)

Good sir,
Now, by the gods, could you give us a moment's time?

SMICRINES

Give you? And wherefore?

SYRISCUS

We've a question in dispute.

SMICRINES

What's that to me, pray?

SYRISCUS

Some impartial judge for this
We're seeking now, and so, if nothing hinders you,
Adjust our quarrel.

SMICRINES

Rascals marked for misery!
In goatskins dressed, do you debate and prate of law?

SYRISCUS

But none the less—the matter's short and easily
Decided—grant the favour, father. By the gods,

173 K 15 *μὴ καταφρονήσῃς, πρὸς θεῶν. ἐν παντὶ δεῖ*
καιρῷ τὸ δίκαιον ἐπικρατεῖν ἁπανταχοῦ,
καὶ τὸν παρατυγχάνοντα τούτου τοῦ μέρους
ἔχειν πρόνοιαν· κοινόν ἐστι τῷ βίῳ
πάντων.

ΔΑΟΣ

μετρίῳ γε συμπέπλεγμαι ῥήτορι.
20 *τί γὰρ μετεδίδουν;*

ΣΜΙΚΡΙΝΗΣ

ἐμμενεῖτ' οὖν, εἰπέ μοι,
οἷς ἂν δικάσω;

ΣΥΡΙΣΚΟΣ *καὶ* ΔΑΟΣ

πάντως.

ΣΜΙΚΡΙΝΗΣ

ἀκούσομαι· τί γὰρ
τὸ κωλύον; σὺ πρότερος, ὁ σιωπῶν, λέγε.

ΔΑΟΣ

μικρόν γ' ἄνωθεν, οὐ τὰ πρὸς τοῦτον μόνον
πραχθένθ', ἵν' ᾖ σοι καὶ σαφῆ τὰ πράγματα—
25 *ἐν τῷ δάσει τῷ πλησίον τῶν χωρίων*
τούτων ἐποίμαινον τριακοστὴν ἴσως,
βέλτιστε, ταύτην ἡμέραν αὐτὸς μόνος,
κἀκκείμενον παιδάριον εὗρον νήπιον,
ἔχον δέραια καὶ τοιουτονί τινα
30 *κόσμον.*

ΣΥΡΙΣΚΟΣ

περὶ τούτων ἐστίν.

19 Δαο / in l. margin.
21 ⌜καὶ Δᾶος⌝, Capps conject. / Pap. has Συρ only betwe[en]
lines. 23 . α̣ / in l. margin.

Do not despise us, for at all times it behooves
That justice gain the upper hand, yes, everywhere,
And every one that comes along should look to this
And make it his concern. It is the common lot
We all must share.

DAVUS (*aside*)

I've grappled no mean orator,
Why did I give him part in this?

SMICRINES

Will you abide
By my decision? Say.

SYRISCUS *and* DAVUS (*together*)

Of course.

SMICRINES

I'll hear. For what's
To hinder? (*To Davus*) You! you close-mouthed fellow there! Speak first.

DAVUS

I'll start a little further back, not simply tell
His part, that I may make the matter plain to you.
Within this bushy thicket here, hard by this place
My flock I was a-herding, now, perhaps, good sir,
Some thirty days gone by, and I was all alone,
When I came on a little infant child exposed
With necklace and with some such other ornaments.

SYRISCUS (*interrupting*)

About just these our quarrel!

ΔΑΟΣ

οὐκ ἐᾷ λέγειν.

ΣΜΙΚΡΙΝΗΣ

ἐὰν λαλῇς μεταξύ, τῇ βακτηρίᾳ
⌜κα⌝θίξομαί σου.

ΔΑΟΣ

καὶ δικαίως.

ΣΜΙΚΡΙΝΗΣ

λέγε.

ΔΑΟΣ

λέγω.
⌜ἀν⌝ειλόμην. ἀπῆλθον οἴκαδ' αὔτ' ἔχων.
⌜τρ⌝έφειν ἔμελλον· ταῦτ' ἔδοξέ μοι τότε.
733 K 35 *ἐν νυκτὶ βουλὴν δ', ὅπερ ἅπασι γίγνεται,*
διδοὺς ἐμαυτῷ, διελογιζόμην. "ἐμοὶ
τί παιδοτροφίας καὶ κακῶν; πόθεν δ' ἐγὼ
τοσαῦτ' ἀναλώσω; τί φροντίδων ἐμοί;"
τοιουτοσί τις ἦν. ἐποίμαινον πάλιν
40 *ἕωθεν. ἦλθεν οὗτος—ἔστι δ' ἀνθρακεύς—*
εἰς τὸν τόπον τὸν αὐτὸν ἐκπρίσων ἐκεῖ
στελέχη. πρότερον δέ μοι συνήθης ἐγεγόνει.
ἐλαλοῦμεν ἀλλήλοις. σκυθρωπὸν ὄντα με
ἰδὼν "τί σύννους," φησί, "Δᾶος;" "τί γάρ;" ἐγὼ
45 *"περίεργός εἰμι." καὶ τὸ πρᾶγμ' αὐτῷ λέγω,*
ὡς εὗρον, ὡς ἀνειλόμην. ὁ δὲ τότε μὲν
εὐθύς, πρὶν εἰπεῖν πάντ', ἐδεῖθ'· "οὕτω τί σοι
ἀγαθὸν γένοιτο, Δᾶε," παρ' ἕκαστον λέγων,
"ἐμοὶ τὸ παιδίον δός· οὕτως εὐτυχής,

30 Δαο / in r. margin. 37 D², quat. y, p. 4.

DAVUS

He won't let me speak !

SMICRINES (*to Syriscus*)

If you put in your chatter, with this stick of mine
I'll fetch you one.

DAVUS

And serve him right.

SMICRINES (*to Davus*)

Speak on.

DAVUS

I will.

I took him up and with him went off to my house,
I had in mind to rear him—'twas my notion then—
But over night came counsel, as it does to all,
And with myself I reasoned : " What have I to do
With rearing children and the trouble ? Where shall I
Find so much money ? Why take on anxieties ?"
Thus minded was I. Back unto my flock again
At daybreak. Came this fellow—he's a charcoal-
man—
Unto this selfsame place to saw out tree-stumps there.
Now he had had acquaintance with me heretofore,
And so we fell to talking. Noticing my gloom
Says he, "Why's Davus anxious ?" "Now why not ?"
says I,
" For I'm a meddler." And I tell him of the facts ;
How I had found, how owned the child. And
straightway then,
Ere I could tell him everything, he begged and
begged ;
"So, Davus, blessed be your lot ! " at every word
Exclaiming. Then : " Give me the baby ! *So*, good
luck

50 οὕτως ἐλεύθερος. γυναῖκα," φησί, "γὰρ
ἔχω. τεκούσῃ δ' ἀπέθανεν τὸ παιδίον"—
ταύτην λέγων, ἣ νῦν ⸢ἔχ⸣ει τὸ παιδίον—

ΣΜΙΚΡΙΝΗΣ

ἐδέου;

ΔΑΟΣ

Σύρισκ'.

ΣΥΡΙΣΚΟΣ

<ἔγωγ'.>

ΔΑΟΣ

ὅλην τὴν ἡμέραν
κατέτριψε. λιπαροῦντι καὶ πείθοντί με
55 ὑπεσχόμην. ἔδωκ'. ἀπῆλθεν, μυρία
εὐχόμενος ἀγαθά. λαμβάνων μου κατεφίλει
τὰς χεῖρας.

ΣΜΙΚΡΙΝΗΣ

ἐπόεις ταῦτ';

ΣΥΡΙΣΚΟΣ

ἐπόουν

ΔΑΟΣ

ἀπηλλάγη.
μετὰ τῆς γυναικὸς περιτυχών μοι νῦν, ἄφνω
τὰ τότε συνεκτεθέντα τούτῳ—μικρὰ δὲ
60 ἦν ταῦτα καὶ λῆρός τις, οὐθέν—ἀξιοῖ
ἀπολαμβάνειν, καὶ δεινὰ πάσχειν φήσ' ὅτι
οὐκ ἀποδίδωμ', αὐτὸς δ' ἔχειν ταῦτ' ἀξιῶ.
ἐγὼ δέ γ' αὐτόν φημι δεῖν ἔχειν χάριν
οὗ μετέλαβεν δεόμενος· εἰ μὴ πάντα δὲ

53 Σύρισκ' to Davus, Capps conject. // <ἔγωγ'> inserted, Hense, Leeuw. The pap. has ἐδέουσύρισκ : ὅλην τὴν ἡμ., one foot short. Σμικ / in l. margin.

Be yours! *So*, be you free! For I've a wife," says he,
"And she gave birth unto a baby and it died"—
(Meaning this woman here that holds the baby now)—

SMICRINES (*to Syriscus*)

You begged?

DAVUS (*to Syriscus, who at first fails to answer*)

Syriscus!

SYRISCUS

Yes, I did.

DAVUS

The live-long day
He pestered me, and when he urged, entreated me,
I promised him; I gave the child, and off he went
Calling down countless blessings, seized my hands and kissed
And kissed them.

SMICRINES (*to Syriscus*)

You did this?

SYRISCUS

I did.

DAVUS

Well, off he went.
Just now he meets me with his wife, and suddenly
Lays claim to all the things then with the child exposed—
(Now these were small and worthless, merely nothing)—claims
That he should have them; says he's treated scurvily
Because I will not give them, claim them for myself.
But I declare he'd better feel some gratitude
For what he did get by his begging. If I fail

65 *τούτῳ δίδωμ', οὐκ ἐξετασθῆναί με δεῖ.*
εἰ καὶ βαδίζων εὗρεν ἅμ' ἐμοὶ ταῦτα κα⌜ὶ⌝
ἦν κοινὸς Ἑρμῆς, τὸ μὲν ἂν οὗτος ἔλαβ⌜ε δή,⌝
τὸ δ' ἐγώ· μόνου δ' εὑρόντος, οὐ παρὼν ⌜σύ γε⌝
ἅπαντ' ἔχειν οἴει σε δεῖν, ἐμὲ δ' οὐδὲ ἕν;
70 *τὸ πέρας· δέδωκά σοί τι τῶν ἐμῶν ἐ⌜κών⌝·*
εἰ τοῦτ' ἀρεστόν ἐστί σοι, καὶ νῦν ἔχε·
εἰ δ' οὐκ ἀρέσκει, μετανοεῖς δ', ἀπόδος πά⌜λιν,⌝
καὶ μηδὲν ἀδίκει μηδ' ἐλαττοῦ. πάντα δέ,
τὰ μὲν παρ' ἑκόντος, τὰ δὲ κατισχύσαντά με,
75 *οὐ δεῖ σ' ἔχειν. εἴρηκα τόν γ' ἐμὸν λόγον.*

ΣΥΡΙΣΚΟΣ

εἴρηκεν;

ΣΜΙΚΡΙΝΗΣ

οὐκ ἤκουσας; εἴρηκεν.

ΣΥΡΙΣΚΟΣ

καλῶς.
οὐκοῦν ἐγὼ μετὰ ταῦτα· μόνος εὗρ' οὑτοσὶ
τὸ παιδίον, καὶ πάντα ταῦθ' ἃ νῦν λέγει
ὀρθῶς λέγει, καὶ γέγονεν οὕτως, ὦ πάτερ.
80 *οὐκ ἀντιλέγω. δεόμενος, ἱκετεύων ἐγὼ*
ἔλαβον παρ' αὐτοῦ τοῦτ'· ἀληθῆ γὰρ λέγει.
ποιμήν τις ἐξήγγειλέ μοι, πρὸς ὃν οὑτοσὶ
ἐλάλησε, τῶν τούτῳ συνέργων, ἅμα τινὰ
κόσμον συνευρεῖν αὐτόν· ἐπὶ τοῦτον, πάτερ,
85 *αὐτὸς πάρεστιν οὑτοσί.—⌜τὸ⌝ πα⌜ιδί⌝ον*
δός μοι, γύναι.—τὰ δέραια καὶ γνωρίσματα

74 C[1], quat. y, p. 5. 76 Συρ in r. margin.

To give him all, no need to bring me to account.
Even if walking with me he had found these things,
And 'twere a "Share-all Windfall," he had taken this,
I that. But when I made the find alone, do you,

(*to Syriscus*)

Although you were not by, do you, I say, expect
To have it all yourself, and not one thing for me?
In fine, I gave you of my own with all good will:
If this still pleases you, then keep it even now,
But if it doesn't suit and if you've changed your mind,
Why, then return it. Don't commit nor suffer wrong.
But 'twere not fair that you get all, by my consent
In part, and, partly, forcing me. I've said my say.

SYRISCUS

Has said his say?

SMICRINES

You're deaf? He's said his say.

SYRISCUS

All right,
Then I come after. All alone this fellow found
The baby. Yes, and all of this he's telling now
He tells correctly, father, and it happened so.
I do not contradict. I did entreat and beg
And I received it from him. Yes, he tells the truth.
A certain shepherd, fellow labourer of his,
With whom he had been talking, then brought word
to me
That with the baby he had found some ornaments.
To claim these things, see, father, he is here himself!
Give me the baby, wife.

(*Takes the child from his wife's arms.*)

Now, Davus, here from you
He's asking back the necklace and birth-tokens too,

οὗτός σ' ἀπαιτεῖ, Δᾶ'. ἑαυτῷ φησι γὰρ
ταῦτ' ἐπιτεθῆναι κόσμον, οὐ σοὶ διατροφήν.
κἀγὼ συναπαιτῶ, κύριος γεγενημένος
90 τούτου· σὺ δ' ἐπόησάς με δούς. νῦν γνωστέον,
βέλτιστέ, σοι ταῦτ' ἐστίν, ὡς ἐμοὶ δοκεῖ·
τὰ χρυσί' ἢ ταῦθ' ⌈ὅ⌉ τί ποτ' ἐστί, πότερα δεῖ
κατὰ τὴν δόσιν τῆς μητρός, ἥτις ἦν ποτε,
τῷ παιδίῳ τηρεῖσθ', ἕως ἂν ἐκτραφῇ,
95 ἢ τὸν λελωποδυτηκότ' αὐτὸν ταῦτ' ἔχειν,
εἰ πρῶτος εὗρε, τἀλλότρια. τί οὖν τότε,
ὅτ' ἐλάμβανον τοῦτ', οὐκ ἀπῄτουν ταῦτά σε;
οὔπω παρ' ἐμοὶ τοῦτ' ἦν ὑπὲρ τούτου λέγ⌈ει⌉ν.
ἥκω δὲ καὶ νῦν οὐκ ἐμαυτοῦ ⌈σ'⌉ οὐδὲ ἓν
100 ἴδιον ἀπαιτῶν. "κοινὸς Ἑρμῆς·" μηδὲ ἓν
"⌈εὗ⌉ρισχ'" ὅπου πρόσεστι σῶμ' ἀδικούμενον.
180 K ⌈οὐχ⌉ "εὕρεσις" τοῦτ' ἔστιν, ἀλλ' ἀφαίρεσις.
⌈βλέ⌉ψον δὲ κἀκεῖ, πάτερ· ἴσως ἔσθ' ο⌈ὗτο⌉σὶ
⌈ὁ πα⌉ῖς ὑπὲρ ἡμᾶς, καὶ τραφεὶς ἐν ἐργάταις
105 ⌈ὑπ⌉ερόψεται ταῦτ', εἰς δὲ τὴν αὑτοῦ φύσιν
⌈ἄρ⌉ας ἐλεύθερόν τι τολμήσει ποεῖν—
722 K ⌈θη⌉ρᾶν λέοντας, ὅπλα βαστάζειν, τρέχειν
⌈ἐν ἀ⌉γῶσι. τεθέασαι τραγῳδούς, οἶδ' ὅτι,
⌈κ⌉αὶ ταῦτα κατέχεις πάντα. Νηλέα τινὰ
110 Πελίαν τ' ἐκείνους εὗρε πρεσβύτης ἀνὴρ
αἰπόλος, ἔχων οἵαν ἐγὼ νῦν διφθέραν·
ὡς δ' ᾔσθετ' αὐτοὺς ὄντας αὑτοῦ κρείττονας,
λέγει τὸ πρᾶγμ', ὡς εὗρεν, ὡς ἀνείλετο,
ἔδωκε δ' αὐτοῖς πηρίδιον γνωρισμάτων,

98 τοῦτ', L². / τότ', Hense, Leo, Wilam., Capps. // λέγει Hense. / λέγων, L². 104 Jensen.
106 ⌈ἄρ⌉ας, Heidel. / ᾄξας, Leo, J².
111 C² quat. y, p. 6.

For he declares that these were placed upon himself
For his adorning, not for eking out your keep.
I too join in, and ask for them, as guardian—
On giving him you made me that. (*To Smicrines*) And
now, good sir,
Methinks 'tis yours to settle whether it be right
These golden trinkets and whatever else there be,
As given by his mother, whosoe'er she was,
Be put by for the baby till he come of age,
Or this footpad who stripped him is to have these
things,
That others own, provided that he found them first!
"Why didn't I," you'll say, "when first I took the
child,
Demand them then of you?" It was not then as yet
Within my power to speak thus in the child's behalf,
And even now I'm here demanding no one thing
That's mine, mine only. "Windfall! Share-all!"
None of that!
No "finding" when 'tis question of a person wronged.
That is not "finding," nay, but outright filching that!
And look at this too, father. Maybe this boy here
Was born above our station. Reared 'mongst
working-folk
He will despise our doings, his own level seek
And venture on some action suiting noble birth:
Will go a-lion-hunting; carry arms; or run
A race at games. You've seen the actors act, I know,
And all of this you understand. Those heroes once,
Pelias, Neleus, by an aged man were found,
A goatherd in his goatskin dressed as I am now,
And, when he noticed they were better born than he,
He tells the matter, how he found, how took them up,
He gave them back their wallet, with birth-tokens
filled.

115 ἐξ οὗ μαθόντες πάντα τὰ καθ' αὑτοὺς σαφῶς
ἐγένοντο βασιλεῖς οἱ τότ' ὄντες αἰπόλοι.
εἰ δ' ἐκλαβὼν ἐκεῖνα Δᾶος ἀπέδοτο,
αὐτ⌈ὸς⌉ ἵνα κερδάνειε δραχμὰς δώδεκα,
ἀγνῶτες ἂν τὸν πάντα διετέλουν χρόνον
181 K 120 ⌈οἱ⌉ τηλικοῦτοι καὶ τοιοῦτοι τῷ γένει.
οὐ δὴ καλῶ⌈ς ἔχ⌉ει ⌈τὸ⌉ μὲν σῶμ' ἐκτρέφειν
ἐμὲ τοῦτο, ⌈τὴ⌉ν ⌈αὐτ⌉οῦ δὲ τῆς σωτηρίας
ἐλπίδα λαβόντα Δᾶον ἀφανίσαι, πάτερ.
γαμῶν ἀδελφήν τις διὰ γνωρίσματα
125 ἐπέσχε, μητέρ' ἐντυχὼν ἐρρύσατο,
ἔσωσ' ἀδελφόν. ὄντ' ἐπισφαλῆ φύσει
τὸν βίον ἁπάντων τῇ προνοίᾳ δεῖ, πάτερ,
τηρεῖν, πρὸ πολλοῦ ταῦθ' ὁρῶντ' ἐξ ὧν ἔνι.
"ἀλλ' ἀπόδος, εἰ μή," ⌈φησ',⌉ "ἀρέσκει." τοῦτο γὲ
130 ἰσχυρὸν οἴεταί τι πρὸς τὸ πρᾶγμ' ἔχειν.
οὐκ ἔστι δίκαιον. εἴ τι τῶν τούτου σε δεῖ
ἀποδιδόναι, καὶ τοῦτο πρὸς ζητεῖς λαβεῖν,
ἵν' ἀσφαλέστερον πονηρεύσῃ πάλιν,
εἰ νῦν τι τῶν τούτου σέσωκεν ἡ τύχη;
135 εἴρηκα· κρῖνον ὅ τι δίκαιον νενόμικας.

ΣΜΙΚΡΙΝΗΣ

ἀλλ' εὔκριτ' ἐστί· πάντα τὰ συνεκκείμενα
τοῦ παιδίου 'στί· τοῦτο γινώσκω.

ΔΑΟΣ

καλῶς·
τὸ παιδίον δ';

ΣΜΙΚΡΙΝΗΣ

οὐ γνώσομ' εἶναι, μὰ Δί⌈α, σοῦ⌉
τοῦ νῦν ἀδικοῦντος, τοῦ βοηθοῦντος ⌈δὲ καὶ⌉
140 ἐπεξιόντος τ⌈ῷ⌉ ἀδικεῖν μέλλοντί σοι.

116 adesp. 488. 138 L¹ suppl.

And thus they found out clearly all their history,
And they, the one-time goatherds, afterwards were kings.
But had a Davus found those things and sold them off,
That he might profit by twelve drachmas[1] for himself,
Through all the coming ages they had been unknown
Who were such great ones and of such a pedigree.
And so it is not fitting, father, that I here
Should rear his body and that Davus seize meanwhile
His life's hope for the future, make it disappear.
A youth about to wed his sister once was stopped
By just such tokens. One a mother found and saved,
And one a brother. Since, O father, all men's lives
Are liable to dangers, we must watch, look out,
With forethought far ahead for what is possible.
"Well, if you are not suited, give him back," says he.
This is his stronghold in the matter, as he thinks.
But that's not just. If you must give up what is his,
Then in addition do you claim to have the child
That more securely you may play the rogue again
If some of his belongings Fortune has preserved?
I've said my say. (*To Smicrines*) Give verdict as you hold is just.

SMICRINES

Well, this decision's easy: "All that was exposed
Together with the child goes with him," I decide.

DAVUS

All right. But now, the child?

SMICRINES

By Zeus, I won't decide
He's yours who wrong him, but he's his who came to aid,
This man's, who stood against you, you who'd injure him.

[1] For table of Greek money, see note 2 on p. 18.

ΣΥΡΙΣΚΟΣ

πόλλ' ἀγαθά σοι γένοιτο.

ΔΑΟΣ

δεινή γ' ἡ ⌈κρίσις,⌉
νὴ τὸν Δία τὸν σωτῆρ'· ἅπανθ' εὑρὼν ⌈μόνος⌉
ἅπαντα περιέσπασμ', ὁ δ' οὐχ εὑρὼν ἔ⌈χει.⌉
οὐκοῦν ἀποδιδῶ;

ΣΜΙΚΡΙΝΗΣ

φημί.

ΔΑΟΣ

δεινή γ' ἡ κρ⌈ίσις,⌉
145 ἢ μηθὲν ἀγαθόν μοι γένοιτο.

ΣΥΡΙΣΚΟΣ

φέρε τ⌈αχύ.⌉

ΔΑΟΣ

ὦ Ἡράκλεις, ἃ πέπονθα.

ΣΥΡΙΣΚΟΣ

τὴν πήραν χ⌈άλα⌉
καὶ δεῖξον· ἐν ταύτῃ περιφέρεις γάρ. βρ⌈αχὺ⌉
πρόσμεινον, ἱκετεύω σ', ἵν' ἀποδῷ.

ΔΑΟΣ

τί γὰρ ἐγὼ
ἐπέτρεψα τούτῳ;

ΣΜΙΚΡΙΝΗΣ

δός ποτ', ἐργαστήριον.

ΔΑΟΣ

150 ⌈αἰ⌉σχρά γ' ἃ πέπονθα.

143 ἔχει, Headlam, Wilam. / C / . . J[2].
146 χ⌈άλα⌉, L[2] reports χ or λ. / λ⌈αβέ⌉, K[2] suppl.
148 B[1], quat. y, p. 7.
150 No punct. at the end of this line.

SYRISCUS

Now yours be many blessings!

DAVUS

Nay, a verdict rank!
By Zeus the saviour! I, the sole discoverer,
Am stripped of all and he who did not find receives!
Am I to hand these over?

SMICRINES

Yes.

DAVUS

A verdict rank—
Else may no blessing ever light on me!

SYRISCUS

Here, quick!

DAVUS

Good Heracles, how I am treated!

SYRISCUS

Loose your sack
And show us, for it's there you carry them—
(*To Smicrines, about to leave*)
Nay, stop,
I beg, a little, till he gives them up.

DAVUS (*aside*)

Why did
I let him judge our case?

SMICRINES

Come, give, you quarry-slave!

DAVUS (*handing over the tokens*)

What shameful treatment!

ΣΜΙΚΡΙΝΗΣ

πάντ' ἔχεις;

ΣΤΡΙΣΚΟΣ

οἶμαί γε δή

ΣΜΙΚΡΙΝΗΣ

⌈εἰ⌉ μή τι καταπέπωκε τὴν δίκην ἐμοῦ
λέγοντος, ὡς ἡλίσκετ'.

ΣΤΡΙΣΚΟΣ

οὐκ ἂν ᾠόμην.
ἀλλ' εὐτύχει, βέλτιστε· τοιού⌈τους⌉ ἔδει
θᾶττον δικάζειν πάντας.

ΔΑΟΣ

⌈ἀδί⌉κ⌈ου πράγμ⌉ατος,
155 *ὦ Ἡράκλεις. οὐ γέγονε δειν⌈οτέρα κρί⌉σ⌈ι⌉ς;*

ΣΤΡΙΣΚΟΣ

πονηρὸς ἦσθας, ὦ πονήρ'—

ΔΑΟΣ

ὅπ⌈ως σ⌉ὺ νῦν
τούτῳ φυλάξεις αὐτ⌈ὸς ἀσφαλῶς τά⌉δ⌈ε⌉,
εὖ ἴσθι, τηρήσω σε π⌈άν⌉τα ⌈τὸν χρό⌉νον.

ΣΤΡΙΣΚΟΣ

οἴμωζε καὶ βάδιζε. σὺ δὲ ταυτί, γύναι,
160 *λαβοῦσα πρὸς τὸν τρόφιμον ἐνθάδ' εἴσφερε.*
Χαιρέστρατον νῦν γὰρ μενοῦμεν ἐνθάδε,
εἰς αὔριον δ' ἐπ' ἔργον ἐξορμήσομεν

152 In r. margin, Συρ', J².
155 δεινοτέρα, δειι . . . . ιϹ . Ϲ· J².
156 ὦ πονήρ': L². //Συρ'/ in l. margin.
157 Jensen suppl.

SMICRINES (*to Syriscus*)

Have you all ?

SYRISCUS

I think so, yes.

SMICRINES

You have, unless he swallowed something down while I
Gave verdict of conviction.

SYRISCUS

Hardly that, I think.

(*To Smicrines, who turns to leave*)

Nay, then, good sir, may Luck attend you. Such as you
I'd sooner have the judges all.

[*Exit Smicrines to City.*

DAVUS

But how unjust,
O Heracles ! This verdict, was it not too rank ?

SYRISCUS

You were a rascal, rascal you !

DAVUS

Look out yourself,
Yes, you now, that you keep these trinkets safe for him.
Aye, mark you well, I'll ever have an eye on you.

[*Exit Davus towards Mt. Parnes.*

SYRISCUS (*calling after him*)

Go hang ! Go gang your gait ! But you, my wife, take these
And carry them in here to our young master's house.
For meanwhile here we will await Chaerestratus
And in the morning we'll start off to work again

τὴν ἀποφορὰν ἀποδόντες. ἀλλὰ ταῦτά μοι
πρῶτ' ἀπαριθμῆσαι καθ' ἕν. ἔχεις κοιτίδα τινα;
165 βάλλ' εἰς τὸ προκόλπιον.

SCENE. ΣΥΡΙΣΚΟΣ, ΟΝΗΣΙΜΟΣ

ΟΝΗΣΙΜΟΣ

μάγειρον βραδύτερον
οὐδεὶς ἑόρακε. τηνικαῦτ' ἐχθὲς πάλαι
ἔπινον.

ΣΥΡΙΣΚΟΣ

οὑτοσὶ μὲν εἶναι φαίνεται
ἀλεκτρυών τις καὶ μάλα στριφνός· λαβέ.
τουτὶ δὲ διάλιθόν τι. πέλεκυς οὑτοσί.

ΟΝΗΣΙΜΟΣ

170 τί ταῦθ';

ΣΥΡΙΣΚΟΣ

ὑπόχρυσος δακτύλιός τις οὑτοσί,
αὐτὸς σιδηροῦς. γλύμμα ταῦρος ἢ τράγος—
οὐκ ἂν διαγνοίην—Κλεόστρατος δέ τίς
⌜ἐστι⌝ν ὁ ποήσας, ὡς λέγει τὰ γράμματα.

ΟΝΗΣΙΜΟΣ

⌜ἄγε,⌝ δεῖξον.

170 Ον / in l. margin. // ταῦθ' Capps. / ταῦτ' L².

When we have made our payment. Stop. Let's
count them first.
Count over, one by one. Have you a basket[1] there?
Well, loose your dress and drop them in.

(While Syriscus examines the tokens and his wife holds out the fold of her dress, Onesimus comes out of the house of Chaerestratus.)

SCENE. SYRISCUS, ONESIMUS

ONESIMUS *(to himself)*

A slower cook
Nobody ever saw. Why, this time yesterday
Long since they had their wine.

SYRISCUS

(talks to his wife of the trinkets without noticing Onesimus)

Now this one seems to be
A sort of rooster and a tough one too! Here, take.
And here is something set with stones. This one's
an axe.

ONESIMUS

(becoming aware of Syriscus and his occupation)

What's this?

SYRISCUS *(still failing to notice Onesimus)*

This one's a gilded ring without; inside
It's iron. On the seal is carved—a bull?—or goat?
I can't tell which, and one Cleostratus is he
Who made it—so the letters say.

ONESIMUS *(interrupting)*

I say, show me!

[1] Or *casket, chest*. See *Girl Who Gets Her Hair Cut Short*, 633.

ΣΥΡΙΣΚΟΣ

ἦν. σὺ δ' εἶ τίς;

ΟΝΗΣΙΜΟΣ

⌜α⌝ὐτός ἐστι.

ΣΥΡΙΣΚΟΣ

τίς;

ΟΝΗΣΙΜΟΣ

175 ⌜ὁ δα⌝κτύλιος.

ΣΥΡΙΣΚΟΣ

ὁ ποῖος; οὐ γὰρ μανθάνω.

ΟΝΗΣΙΜΟΣ

⌜τοῦ⌝ δεσπότου τοὐμοῦ Χαρισίου—

ΣΥΡΙΣΚΟΣ

χολᾷς.

ΟΝΗΣΙΜΟΣ

⌜ὃν ἀ⌝πώλεσεν.

ΣΥΡΙΣΚΟΣ

τὸν δακτύλιον θές, ἄθλιε.

ΟΝΗΣΙΜΟΣ

⌜τὸν⌝ ἡ⌜μέτ⌝ερόν σοι θῶ; πόθεν δ' αὐτὸν λαβὼν
⌜ἔχεις⌝;

ΣΥΡΙΣΚΟΣ

Ἄπολλον καὶ θεοί, δεινοῦ κακοῦ.
180 ⌜οἷον⌝ τὸ σῶσαι χρήματ' ἐστὶν ὀρφανοῦ
⌜παι⌝δός. ὁ προσελθὼν εὐθὺς ἁρπάζειν βλέπει.
⌜τὸν δα⌝κτύλιον θές, φημί.

ΟΝΗΣΙΜΟΣ

προσπαίζεις ἐμοί;
τοῦ δεσπότου 'στί, νὴ τὸν Ἀπόλλω καὶ θεούς.

182 φημί: L². 183 B², quat. y, p. 8.

SYRISCUS (*startled into handing him the ring*)
Well, there! But who are you?

ONESIMUS
The very one!

SYRISCUS
Who is?

ONESIMUS
The ring.

SYRISCUS
What ring d'ye mean? I don't know what you mean.

ONESIMUS
Charisius's ring, my master's ring!

SYRISCUS
You're cracked!

ONESIMUS
The one he lost.

SYRISCUS
Put down that ring, you wretched man!

ONESIMUS
Our ring? "Put down" for you? Where did you get it from?

SYRISCUS
Apollo and ye gods! What awful nuisance this,
To bring off safe an orphan baby's property!
The first to come forthwith has plunder in his eyes.
Put down that ring, I say.

ONESIMUS
You'd jest with me, you would?
It's master's ring, by your Apollo and the gods!

ΣΥΡΙΣΚΟΣ

ἀποσφαγείην πρότερον ἂν δήπουθεν ἢ
185 τούτῳ τι καθυφείμην. ἄραρε, δικάσομαι
ἅπασι καθ' ἕνα. παιδίου 'στίν, οὐκ ἐμά.
στρεπτόν τι τουτί· λαβὲ σύ. πορφυρᾶ πτέρυξ.
εἴσω δὲ πάρ⌈αγ⌉ε. ⌈σὺ⌉ δὲ τί μοι λέγεις;

ΟΝΗΣΙΜΟΣ

ἐγώ;

Χαρισίου 'στὶν οὑτοσί· τοῦτόν ποτε
190 με⌈θύων ἀπώλ⌉εσ', ὡς ἔφη.

ΣΥΡΙΣΚΟΣ

Χαιρεστράτου
εἰμ' οἰκέτης. ἢ σῷζε τοῦτον ἀσφαλῶς
ἢ 'μοὶ δ⌈ὸς ἵν' ἐγ⌉ὼ σ⌈ο⌉ὶ παρέχω σῶν.

ΟΝΗΣΙΜΟΣ

βούλομαι
αὐτὸς ⌈φυλάττειν.

ΣΥΡΙΣΚΟΣ

ο⌉ὐδὲ ἓν μοι διαφέρει·
εἰς ταὐτὸ γὰρ παράγομεν, ὡς ἐμοὶ δοκεῖ,
195 δεῦρ' ἀμφότεροι.

ΟΝΗΣΙΜΟΣ

νυνὶ μὲν οὖν συνάγουσι καὶ
οὐκ ἔστιν εὔκαιρον τὸ μηνύειν ἴσως
αὐτῷ περὶ τούτων· αὔριον δέ.

192 J[2].

---

[1] The word, usually meaning *house-slave*, here refers to a peasant granted the right of cutting out stumps on the

SYRISCUS

I'd have my throat cut sooner than give in at all
To him, I vow. That's settled. I will have the law
On each and all by turns. The boy's they are, not
mine. (*Returns to enumerating the tokens.*)
This one's a collar. Take it, you (*to his wife*).
A chiton's fold
Of purple, this. Go, take them in.
(*His wife with the child and tokens, except the ring, goes in.*)
(*To Onesimus*) Now tell me, you.
What's this you're saying to me?

ONESIMUS

I? This ring is his,
Charisius's. Once, when drunk, or so he said,
He lost it.

SYRISCUS

I'm Chaerestratus's tenant slave.[1]
So either save it carefully or give to me
That I may keep and safe deliver.

ONESIMUS

I prefer
Myself as guard.

SYRISCUS

To me that matters not one whit,
For both of us are stopping, as it seems, in here,
In the same lodging-place.

ONESIMUS

Just now it's no good time,
Perhaps, when guests are coming in, to tell him this
Our story, but to-morrow.

owner's property on condition of paying a regular rental. See line 163.

ΣΥΡΙΣΚΟΣ

καταμενῶ,

αὔριον ὅτῳ βούλεσθ' ἐπιτρέπειν ἑνὶ λόγῳ
ἕτοιμος. οὐδὲ νῦν κακῶς ἀπήλλαχα.
200 *πάντων δ' ἀμελήσανθ', ὡς ἔοικεν, δεῖ δίκας*
μελετᾶν· διὰ τουτὶ πάντα νυνὶ σῴζεται.

ΧΟΡΟΥ

ACT III

Scene. ΟΝΗΣΙΜΟΣ

ΟΝΗΣΙΜΟΣ

τὸν δακτύλιον ὥρμηκα πλεῖν ἢ πεντάκις
τῷ δεσπότῃ δεῖξαι προσελθών, καὶ σφόδρα
ὢν ἐγγὺς ἤ⌈δη⌉ καὶ πρὸς αὐτῷ παντελῶς
205 *ἀναδύομαι. καὶ τῶν πρότερόν μοι μεταμέλει*
μηνυμάτων. λέγει γὰρ ἐπιεικῶς πυκνά·
"ὡς τὸν φράσαντα ταῦτά μοι κακὸν κακ⌈ῶς⌉
ὁ Ζεὺς ἀπολέσαι." μή με δὴ διαλλαγ⌈εὶς⌉
πρὸς τὴν γυναῖκα τὸν φράσαντα ταῦ⌈τα καὶ⌉
210 *συνειδότ' ἀφανίσῃ λαβών. καλῶς ⌈ἐγὼ⌉*
ἕτερόν τι πρὸς τούτοις κυκᾶν ⌈ἀπε⌉σ⌈χόμην⌉.
κἀνταῦθα κακὸν ἔνεστιν ἐπιεικῶς ⌈μέγα.⌉

202 Ον / in l. margin.
210 ἐγὼ, S[2] suppl.
211 κυκᾶν [ο]‾ . C . . . . J[2]. / ἀπεσχόμην, S[2].

SYRISCUS

I will wait till then.
To-morrow, in a word, I'm ready to submit
This case to anyone you like.

[*Exit Onesimus into the house of Chaerestratus.*

Now this time, too,
I've come off not so badly, but it seems as though
A man must give up all besides and practise law.
By this means, nowadays, is everything kept straight.

[*Exit Syriscus into the house.*

Re-enter the group of revellers. They give an exhibition and retire into the house of Chaerestratus.]

CHORUS.

ACT III

(*Enter Onesimus from the house of Chaerestratus.*)

SCENE. ONESIMUS *alone.*

ONESIMUS

I've started, now five times and more, to go and show
This ring to master. I go up to him and then,
When I'm already close and by his very side
I'm always shirking it. And now I'm sorry for
My former tattling. For quite constantly he says:
"May Zeus bring wretched ruin on the wretched man
Who told me that!" If he should make up with his wife
As like as not he'd seize and make away with me
Because I told the tale and know of it. 'Twas well
I kept from stirring up some other mess with this,
For even here and now the mischief's fairly big.

[*Abrotonon rushes out of the house remonstrating with one and another of the revellers who try to detain her.*]

SCENE. ΟΝΗΣΙΜΟΣ, ΑΒΡΟΤΟΝΟΝ

ΑΒΡΟΤΟΝΟΝ

ἐᾶτέ μ', ἱκετεύω σε, καὶ μή μοι κακὰ
παρέχετ'. ἐμαυτήν, ὡς ἔοικεν, ἀθλ⌈ία,⌉
215 λέληθα χλευάζουσ'· ἐρᾶσθα⌈ι προσεδόκων,⌉
θεῖον δὲ μισεῖ μῖσος ἄνθρωπός μέ τι.
οὐκέτι μ' ἐᾷ γὰρ οὐδὲ κατακεῖσθαι, τάλαν,
παρ' αὐτόν, ἀλλὰ χωρίς.

ΟΝΗΣΙΜΟΣ

ἀλλ' ἀποδῶ πάλιν
παρ' οὗ παρέλαβον ἀρτίως; ἄτοπον.

ΑΒΡΟΤΟΝΟΝ

τάλας
220 οὗτος, τί τοσοῦτον ἀργύριον ἀπολλύει;
ἐπεὶ τό γ' ἐπὶ τούτῳ τὸ τῆς θεοῦ φέρειν
κανοῦν ἔμοιγ' οἷόν τε νῦν ἐστ', ὦ τάλαν·
920 K ἁγνὴ γάμων γάρ, φασίν, ἡμ⌈έραν τρίτ⌉ην
ἤδη κάθημαι.

ΟΝΗΣΙΜΟΣ

πῶς ἂν οὖν, πρὸς τῶν θεῶν,
225 πῶς ἄν, ἱκετεύω—

SCENE. ΟΝΗΣΙΜΟΣ, ΑΒΡΟΤΟΝΟΝ, ΣΥΡΙΣΚΟΣ

ΣΥΡΙΣΚΟΣ

ποῦ 'στ⌈ιν ὃν ζη⌉τῶν ἐγὼ
περιέρχομ'; οὗτος ἔνδον. ⌈ἀπόδος,⌉ ὦγαθέ,

213 Αβρ / in l. margin. 216 B[3], quat. y, p. 6.
219 : ταλας : pap. // Αβρ / in r. margin.
221 Diogen. 2. 46.

[1] Only girls of irreproachable character were chosen to carry the baskets of offerings in the religious processions.

SCENE. ONESIMUS, ABROTONON.

ABROTONON

Let go of me! Please, sir! Don't give me trouble,
please! *(To herself)*
I made myself, it seems, poor me, a laughing-stock
And knew it not. I looked for love, instead of that
The fellow hates me with a superhuman hate;
Even his banquet couch no more he lets me share;
Poor wretch! I lie apart.

ONESIMUS *(to himself, not seeing Abrotonon)*

What! Give it back to him
From whom but now I had it? No! Nonsensical!

ABROTONON *(to herself)*

Poor man, why does he waste his money, such a pile?
So far at least as he's concerned, poor wretch! I might
Be basket-bearer[1] for the goddess—yes, I might,
For here am I left virgin, as the saying goes,
The third day now.

ONESIMUS *(to himself)*

How, by the gods? How could I, pray?

[*Enter Syriscus through one of the side-entrances. Abrotonon stands aside until his departure.*]

SCENE. ONESIMUS, ABROTONON, SYRISCUS

SYRISCUS

Where is the man I'm hunting everywhere?
(Sees Onesimus in the vestibule about to enter the house.)
You sir
In there! Give back, good sir, that ring, or once for all

the Panathenaea, for example, see Aristophanes, *Lysistrata*, 646.

τὸν δακτύλιον ἢ δεῖξον ᾧ μέλλεις ποτέ.
κρινώμεθ'· ἐλθεῖν δεῖ μέ ποι.

ΟΝΗΣΙΜΟΣ

τοιουτονί
ἐστιν τὸ πρᾶγμ', ἄνθρωπε· τοῦ μὲν δεσπότου
230 ἔστ', οἶδ' ἀκριβῶς, οὑτοσὶ Χαρισίου,
ὀκνῶ δὲ δεῖξαι· πατέρα γὰρ τοῦ παιδίου
αὐτὸν ποῶ σχεδόν τι τοῦτον προσφέρων,
μεθ' οὗ συνεξέκειτο.

ΣΥΡΙΣΚΟΣ

πῶς, ἀβέλτερε;

ΟΝΗΣΙΜΟΣ

Ταυροπολίοις ἀπώλεσεν τοῦτόν ποτε,
235 παννυχίδος οὔσης καὶ γυναικῶν· κατὰ λόγον
ἐστὶν βιασμὸν τοῦτον εἶναι παρθένου,
ἣ δ' ἔτεκε τοῦτο κἀξέθηκε δηλάδη.
εἰ μέν τις οὖν εὑρὼν ἐκείνην προσφέροι
τοῦτον, σαφὲς ἄν τι δεικνύ⌜οι⌝ τεκμήριον.
240 νυνὶ δ' ὑπόνοιαν καὶ ταραχὴν ἔχει.

ΣΥΡΙΣΚΟΣ

σκόπει
αὐτὸς περὶ τούτων. εἰ δ' ἀνασείεις, ἀπολαβεῖν
τὸν δακτύλιόν με βουλόμενος δοῦναί τέ σοι
μικρόν τι, ληρεῖς· οὐκ ἔνεστιν οὐδὲ εἷς
παρ' ἐμοὶ μερισμός.

ΟΝΗΣΙΜΟΣ

οὐδὲ δέομαι.

241 Hesych.
244 δέομαι : ταῦτα δή, J².|δεῦρο δή, S². || Συρ| in r. margin, J

Go show it him whom you've in mind. Let's have it
out.
I must be off.

ONESIMUS

The matter stands, my man, like this.
The ring here is my master's,—I am certain sure—
Charisius's, but to him I hesitate
To show it, for 'twere much the same as to declare
Him father of the child with whom the ring was found.

SYRISCUS

Why so, you fool?

ONESIMUS

'Twas at the Tauropolia,[1]
The all-night women's festival, he lost it once.
'Twould seem that it's a question of a maiden wronged,
That she gave birth to and of course exposed this child.
If someone now could find her and produce this ring,
He'd make clear demonstration. But, as matters stand,
'Twould merely mean suspicion and confusion too.

SYRISCUS

See you to that yourself. But if you make this stir,
Wishing that I take back the ring and give to you
A little something, that is folly. For with me
There's no "divide."

ONESIMUS

Nor do I wish it.

[1] For the Tauropolia, see Capps's ed., note *ad loc.* Also: *Religious Cults associated with the Amazons*, Florence M. Bennett, Columbia Univ. Press, 1912.

ΣΥΡΙΣΚΟΣ

ταῦτα δὴ
245 ⌈ἥξ⌉ω διαδραμών—εἰς πόλιν γὰρ ἔρχομαι
⌈νυν⌉ί—περὶ τούτων εἰσόμενος τί δεῖ ποεῖν.

ΑΒΡΟΤΟΝΟΝ

τὸ παιδάριον, ὃ νῦν τιθηνεῖθ' ἡ γυνή,
'Ονήσιμ', ἔνδον, οὗτος εὗρεν ἀνθρακεύς;

ΟΝΗΣΙΜΟΣ

⌈ὥς⌉ φησιν.

ΑΒΡΟΤΟΝΟΝ

ὡς κομψόν, τάλαν.

ΟΝΗΣΙΜΟΣ

καὶ τουτονὶ
250 τὸν δακτύλιον ἐπόντα τοὐμοῦ δεσπότου.

ΑΒΡΟΤΟΝΟΝ

αἴ, δύσμορ', εἶτ', εἰ τρόφιμος ὄντως ἐστί σου
τρεφόμενον ὄψει τοῦτον ἐν δούλου μέρει;
κοὐκ ἂν δικαίως ἀποθάνοις;

ΟΝΗΣΙΜΟΣ

ὅπερ λέγω,
τὴν μητέρ' οὐδεὶς οἶδεν.

ΑΒΡΟΤΟΝΟΝ

ἀπέβαλεν δέ, φῄς,
255 Ταυροπολίοις αὐτόν;

ΟΝΗΣΙΜΟΣ

παροινῶν γ', ὡς ἐμοὶ
τὸ παιδάριον εἶφ', ἀκόλουθος.

251 B[4], quat. y, p. 10.

SYRISCUS

Well, all right.
When I've run here and yonder—for I'm off to town—
I'll come again to know of this, what we're to do.

[*Exit Syriscus towards Athens. Abrotonon comes up to Onesimus.*

ABROTONON

Was it this charcoal-man, Onesimus, who found
The baby boy the woman's nursing now indoors?

ONESIMUS

Yes, so he says.

ABROTONON

O what a dainty child, poor thing!

ONESIMUS

And this ring here was on him. 'Tis my master's ring.

ABROTONON

Fie, luckless, fie! If, then, it's your young master's child
For certain, will you see it brought up like a slave?
You ought to die. 'Twould serve you right!

ONESIMUS

'Tis as I say,
Its mother no one knows.

ABROTONON

He lost the ring, you say,
During the feast of Tauropolia?

ONESIMUS

Yes, he
Was in his cups—at least, the slave attending him
Informed me so.

ΑΒΡΟΤΟΝΟΝ

δηλαδὴ

εἰς τὰς γυναῖκας παννυχιζούσας μόνος
ἐνέ⌈πεσε· κἀμο⌉ῦ γὰρ παρούσης ἐγένετο
τοιοῦτον ἕτερον.

ΟΝΗΣΙΜΟΣ

σοῦ παρούσης;

ΑΒΡΟΤΟΝΟΝ

πέρυσι, ναί,

260 *Ταυροπο⌈λίοις· π⌉αισὶν γὰρ ἔψαλλον κόραις,*
αὐτή θ' ⌈ὁμοῦ συ⌉νέπαιζ⌈ο⌉ν, οὐδ' ἐγὼ τότε—
οὔπω γάρ—ἄνδρ' ᾔδειν τί ἐστι, καὶ μάλα,
μὰ τὴν Ἀφροδίτην—

ΟΝΗΣΙΜΟΣ

τὴν δὲ παῖδ' ἥτις ⌈ποτ'⌉ ἦν
οἶσθας;

ΑΒΡΟΤΟΝΟΝ

πυθοίμην ἄν· παρ' αἷς γὰρ ἦν ἐγὼ
265 *γυναιξί, τούτων ἦν φίλη.*

ΟΝΗΣΙΜΟΣ

πατρὸς τίνος
ἤκουσας;

ΑΒΡΟΤΟΝΟΝ

οὐδὲν οἶδα, πλὴν ἰδοῦσά γε
γνοίην ἂν αὐτήν. εὐπρεπής τις, ὦ θεοί,
καὶ πλουσίαν ἔφασάν τιν'.

ΟΝΗΣΙΜΟΣ

αὐτή 'στιν τυχόν.

258 *ενει . . . . . μου*, J[2], Leo and others suppl.
261 *αυτη . . . . . . νεπαιζον*, L[2]; Headlam, Leeuw. suppl *αυτ . ιε = αὐταί θ'*, S[2]. / *αὕτη θ' ὁμοῦ συνέπαιζ⌈ε⌉ν*, Capps conjec

ABROTONON

Of course! And then alone he came
Upon the women as they made a night of it.
I know, for once just such a thing as this occurred
When I was by.

ONESIMUS

When *you* were by?

ABROTONON

Why yes, last year
At Tauropolia. For maids I thrummed the lute
And I myself played with them. Then—that is—not yet
Had I had knowledge of man's way and what it is—
That's true as true, by Aphrodite!

ONESIMUS

But the girl?
Who was she? Can you tell me that?

ABROTONON

I could inquire.
She was the women's friend, the women whom I served.

ONESIMUS

And who's her father? Heard you that?

ABROTONON

Nay, I know naught
Except I'd know her if I once caught sight of her.
A handsome girl, ye gods! and she's a wealthy one,
They said.

ONESIMUS

It may be she's the one.

ΑΒΡΟΤΟΝΟΝ

οὐκ οἶδ'· ἐπλανήθη γάρ μεθ' ἡμῶν οὖσ' ἐκεῖ,
270 *εἶτ' ἐξαπίνης κλάουσα προστρέχει μόνη,*
τίλλουσ' ἑαυτῆς τὰς τρίχας, καλὸν πάνυ
καὶ λεπτόν, ὦ θεοί, ταραντῖνον σφόδρα
ἀπολωλεκ⌜υ⌝ῖ'· ὅλον γὰρ ἐγεγόνει ῥάκος.

ΟΝΗΣΙΜΟΣ

καὶ τοῦτον εἶχεν;

ΑΒΡΟΤΟΝΟΝ

εἶχ' ἴσως, ἀλλ' οὐκ ἐμοὶ
275 *ἔδειξεν· οὐ γὰρ ψεύσομαι.*

ΟΝΗΣΙΜΟΣ

τί χρὴ ποεῖν
ἐμὲ νῦν;

ΑΒΡΟΤΟΝΟΝ

ὅρα σὺ τοῦτ'· ἐὰν δὲ νοῦν ἔχῃς
ἐμοί τε πείθῃ, τοῦτο πρὸς τὸν δεσπότην
φανερὸν ποήσεις. εἰ γὰρ ἔστ' ἐλευθέρα⌜ς⌝
παιδός, τί τοῦτον λανθάνειν δεῖ τὸ γε⌜γονός⌝;

ΟΝΗΣΙΜΟΣ

280 *πρότερον ἐκείνην ἥτις ἐστίν, Ἁβρότονον,*
εὕρωμεν· ἐπὶ τούτῳ δ' ἐμοὶ σὺ νῦν—

ΑΒΡΟΤΟΝΟΝ

⌜ἔα.⌝
οὐκ ἂν δυναίμην, τὸν ἀδικοῦντα πρὶν ⌜σαφῶς⌝
τίς ἐστιν εἰδέναι. φοβοῦμαι τοῦτ' ἐγ⌜ώ,⌝
μάτην τι μηνύειν πρὸς ἐκείνας ἃς λ⌜έγω.⌝

281 ἔα, Allinson suppl. / οὔ, Capps to Abrot. / νῦν . ε̣λ̣ (ο ῥα̣), J². / γενοῦ, J² S². Note paragraphus.

ABROTONON

I do not know.
ıus it was: while with us there she wandered off
ıf a sudden then she comes back on a run
, and bathed in tears, and tearing at her hair.
ilken Tarentine so very beautiful—
ıds, diaphanous!—was ruined utterly,
was all in tatters.

ONESIMUS

Did she have this ring?

ABROTONON

ps she had it but she did not let me see—
ll not try to cheat you.

ONESIMUS

Well, what now am I
about it?

ABROTONON

Look you here! If you have sense
vill obey me, you will make this matter clear
;ell your master. If the baby's mother be
ɜ-born girl, what need to keep him in the dark
t the circumstances?

ONESIMUS

Well, Abrotonon,
thing of all now let's discover who she is.
ıo, with this in view, I want you to—

ABROTONON (*interrupting*)

Nay, stop!
.d not do it till I clearly know the one
wronged her. This I fear—to let out anything
ndom to those women whom I tell you of.

285 τίς οἶδεν εἰ καί, τοῦτον ἐνέχυρον λαβ⌜ὼν⌝
τότε τις παρ' αὐτοῦ τῶν παρόντων, ἀπέβαλεν
ἕτερος κυβεύων; τυχὸν ἴσως εἰς συμβολὰς
ὑπόθημ' ἔδωκ', ἢ συντιθέμενος περί τινος
περιεῖχετ', εἶτ' ἔδωκεν. ἕτερα μυρία
290 ἐν τοῖς πότοις τοιαῦτα γίγνεσθαι φιλεῖ.
πρὶν εἰδέναι δὲ τὸν ἀδικοῦντ' οὐ βούλομαι
ζητεῖν ἐκείνην οὐδὲ μηνύειν ἐγὼ
τοιοῦτον οὐδέν.

ΟΝΗΣΙΜΟΣ

οὐ ⌜κα⌝κῶ⌜ς⌝ μέντοι λέγεις.
τί οὖν ποήσει τις;

ΑΒΡΟΤΟΝΟΝ

θέασ', Ὀνήσιμε,
295 ἂν συναρέσῃ σοι τοὐμὸν ⌜ἐν⌝θύμημ' ἄρα·
ἐμὸν ποήσομαι τὸ πρᾶ⌜γμ⌝α τ⌜ο⌝ῦτ' ἐγώ,
τὸν δακτύλιον λαβ⌜οῦ⌝σα τ' εἴσω τουτονὶ
εἴσειμι πρὸς ἐκεῖνον.

ΟΝΗΣΙΜΟΣ

182 K λέγ' ὃ λέγεις· ἄρτι γὰρ
νοῶ.

ΑΒΡΟΤΟΝΟΝ

κατιδών μ' ἔχουσαν ἀνακρινεῖ πόθεν
300 εἴληφα. φήσω· "Ταυροπολίοις παρθένος
ἔτ' οὖσα"—τά τ' ἐκείνῃ γενόμενα πάντ' ἐμὰ
ποουμένη· τὰ πλεῖστα δ' αὐτῶν οἶδ' ἐγώ.

ΟΝΗΣΙΜΟΣ

ἄριστά γ' ἀνθρώπων.

286 C³, quat. y, p. 11. 293 Ον / in r. margin. 294 Αβρ / in r. margin.

Who knows but that some boon-companion present
then
Got it as pledge from him and lost it afterwards
When playing dice? He gave it as security,
Perhaps, to back some contribution. Or, perchance,
Agreeing on some wager, may have been involved
And so have given it. When men are in their cups
No end of things like that are apt to come about.
But till I know who wronged her I'll not search for her
Nor even tell a word of this.

ONESIMUS

That's not half bad.
But what is one to do?

ABROTONON

Look you, Onesimus!
Will you, I ask you, fall in with this scheme of mine?
As my affair I'll treat the matter—as my own.
This ring here I will take and then go in to him.

ONESIMUS

Say what you mean—though I begin to understand.

ABROTONON

He'll notice that I have it. Where I got it from
He'll ask. I'll say: "At Tauropolia, when I
Was virgin still." And everything that then befell
That other girl I'll make my own, for I myself
Know pretty much the whole.

ONESIMUS

That beats the universe!

ΑΒΡΟΤΟΝΟΝ

ἐὰν δ' οἰκεῖον ᾖ
αὐτῷ τὸ πρᾶγμ', εὐθὺς <μὲν> ἥξει φερόμενος
305 *ἐπὶ τὸν ἔλεγχον, καὶ μεθύων γε νῦν ἐρεῖ*
πρότερος ἅπαντα καὶ προπετῶς· ἃ δ' ἂν λέγῃ
προσομολογήσω, τοῦ διαμαρτεῖν μηδὲ ἓν
προτέρα λέγουσ'.

ΟΝΗΣΙΜΟΣ

ὑπέρευγε, νὴ τὸν Ἥλιον.

ΑΒΡΟΤΟΝΟΝ

τὰ κοινὰ ταυτὶ δ' ἀκκιοῦμαι τῷ λόγῳ,
310 *τοῦ μὴ διαμαρτεῖν· "ὡς ἀναιδὴς ἦσθα καὶ*
ἰταμός τις."

ΟΝΗΣΙΜΟΣ

εὖγε.

ΑΒΡΟΤΟΝΟΝ

"κατέβαλες δέ μ' ὡς σφόδρα,
⌈ἱμ⌉άτια δ' οἷ' ἀπώλεσ' ἡ τάλαιν' ἐγώ,"
⌈φή⌉σω. πρὸ τούτου δ' ἔνδον αὐτὸ βούλομαι
⌈λα⌉βοῦσα κλαῦσαι καὶ φιλῆσαι καὶ πόθεν
315 *⌈ἔλα⌉βεν ἐρωτᾶν τὴν ἔχουσαν.*

ΟΝΗΣΙΜΟΣ

Ἡράκλεις.

ΑΒΡΟΤΟΝΟΝ

⌈τὸ⌉ πέρας δὲ πάντων, "παιδίον τοίνυν," ἐρῶ,
"⌈ἔσ⌉τὶ γεγονός σοι,"—καὶ τὸ νῦν εὑρημένον
⌈δε⌉ίξω.

ΟΝΗΣΙΜΟΣ

πανούργως καὶ κακοήθως, Ἀβρότονον.

304 <μὲν> Croiset added.
311 σφόδρα, J^2 corr. / σφόδραν, L^2.
317 . . τι, pap., J^2.

ABROTONON

Now, if he did it, straight into the trap he'll fall
And, just now being drunk, he'll be the first to speak,
And fluently, of all details; but I'll agree
And back up all he says; no single slip I'll make
By speaking first.

ONESIMUS

Delightful! Good! By Helios!

ABROTONON

And I'll be coy in talk, and, lest I make a slip,
Will work in hackney'd things like: "What a man you were!
How vehement and shameless!"

ONESIMUS

Good!

ABROTONON

"How rough you were,
And threw me down! And what a dress I spoiled, poor me!"
I'll say. But first, within the house, I'll take the child
And weep, and kiss it; where she got it from, I'll ask
The one who has it.

ONESIMUS

Heracles!

ABROTONON

To cap it all
I'll say: "So here you have a baby born to you!"
And I will show the foundling.

ONESIMUS

O Abrotonon,
A master-stroke of malice and of roguery!

ΑΒΡΟΤΟΝΟΝ

ἂν δ' ἐξετασθῇ ταῦτα καὶ φανῇ πατὴρ
320 *ὢν οὗτος αὐτοῦ, τὴν κόρην ζητήσομεν*
κατὰ σχολήν.

ΟΝΗΣΙΜΟΣ

ἐκεῖνο δ' οὐ λέγεις, ὅτι
ἐλευθέρα γίνει σύ· τοῦ γὰρ παιδίου
μητέρα σε νομίσας λύσετ' εὐθὺς δηλαδή.

ΑΒΡΟΤΟΝΟΝ

οὐκ οἶδα· βουλοίμην δ' ἄν.

ΟΝΗΣΙΜΟΣ

οὐ γὰρ οἶσθα σύ;
325 *ἀλλ' οὐ χάρις τις, Ἀβρότονον, τούτων ἐμοί;*

ΑΒΡΟΤΟΝΟΝ

νὴ τὼ θεώ· πάντων γ' ἐμαυτῇ σ' αἴτιον
ἡγήσομαι τούτων.

ΟΝΗΣΙΜΟΣ

ἐὰν δὲ μηκέτι
ζητῇς ἐκείνην ἐξεπίτηδες, ἀλλ' ἐᾷς,
παρακρουσαμένη με, πῶς τὸ τοιοῦθ' ἕξει;

ΑΒΡΟΤΟΝΟΝ

τάλαν
330 *τίνος ἕνεκεν; παίδων ἐπιθυμεῖν σοι δοκῶ;*
ἐλευθέρα μόνον γενοίμην. ὦ θεοί,
τοῦτον λάβοιμ⌜ι⌝ μισθὸν ἐκ τούτων.

ΟΝΗΣΙΜΟΣ

λάβοις.

322 C[4], quat. y, p. 12.
332 Ον superscribed above λάβοις.

ABROTONON

If this shall be established and he's shown to be
Its father, at our leisure then we'll seek the girl.

ONESIMUS

That other point you're holding back: you'll be set free.
For, thinking you the mother of his child, of course
He'll buy your freedom instantly.

ABROTONON

I wish he might,
But I don't know.

ONESIMUS

Ah, don't you though? At any rate,
Abrotonon, are no thanks due to me for this?

ABROTONON

By the Twain Goddesses, of course. All this my luck
At least I'll give you credit for.

ONESIMUS

Then here's a point:
What if on purpose you stop looking for the girl,
Ignore the matter, and go back on me?

ABROTONON

You fool!
Why should I? Daft on babies am I, do you think?
May I but merely get my liberty! O gods,
May I get that as wage for this!

ONESIMUS

God grant you may.

ΑΒΡΟΤΟΝΟΝ

οὐκοῦν συν⌈αρ⌉έ⌈σκ⌉ει σοι;

ΟΝΗΣΙΜΟΣ

συναρέσκει διαφόρως.
ἂν γὰρ κακοηθεύσῃ, μαχοῦμαί σοι τότε·
335 *δυνήσομαι γάρ. ἐν δὲ τῷ παρόντι νῦν*
ἴδωμεν εἰ τοῦτ' ἔστιν.

ΑΒΡΟΤΟΝΟΝ

οὐκοῦν συνδοκεῖ;

ΟΝΗΣΙΜΟΣ

μάλιστα.

ΑΒΡΟΤΟΝΟΝ

τὸν δακτύλιον ἀποδίδου ταχύ.

ΟΝΗΣΙΜΟΣ

λάμβανε.

ΑΒΡΟΤΟΝΟΝ

981 K *φίλη Πειθοῖ, παροῦσα σύμμαχος*
πόει κατορθοῦν τοὺς λόγους οὓς ἂν λέγω.

SCENE. ΟΝΗΣΙΜΟΣ

ΟΝΗΣΙΜΟΣ

340 *τοπαστικὸν τὸ γύναιον· ὡς ᾔσθ⌈η⌉θ' ὅτι*
κατὰ τὸν ἔρωτ' οὐκ ἔστ' ἐλευθερίας τυχεῖν,
ἄλλως δ' ἀλύει, τὴν ἑτέραν πορεύεται
ὁδόν. ἀλλ' ἐγὼ τὸν πάντα δουλεύσω χρόνον,
λέμφος, ἀπόπληκτος, οὐδαμῶς προνοητικὸς

339 Aristaen. 2. 1.
340 *τοπαστικὸν*, L[2]. / *τό γ' ἀστικόν*, Capps. // *ᾔσθηθ'* Leeuw. *ᾔσθετ*, L[2]. 343 Aristaen. 1. 19.

ABROTONON

Is it a bargain then?

ONESIMUS

A bargain, certainly.
For if you play your tricks on me, I'll fight you then;
I'll have the vantage ground. But, as things stand, let's see
If this now turns out well.

ABROTONON

All right, then you agree?

ONESIMUS

Of course.

ABROTONON

The ring, then, hand it over—do. Be quick.

ONESIMUS (*giving the ring*)

Well, take it then.

ABROTONON (*taking the ring*)

Persuasion dear, as my ally
Stand by me, make to prosper everything I say!

[*Exit Abrotonon into the house of Chaerestratus.*

SCENE. ONESIMUS *alone*

ONESIMUS

She knows her way about, that woman! When she saw
She has no chance in love for winning liberty,
But wanders blind, she takes the other road. While I,
A sniffling, senseless dolt, with no such forethought blest,

345 τὰ τοιαῦτα. παρὰ ταύτης δ' ἴσως τι λήψομαι,
ἂν ἐπιτύχῃ· καὶ γὰρ δίκαιον.—ὡς κενὰ
564 K καὶ διαλογίζομ', ὁ κακοδαίμων, προσδοκῶν
χάριν κομιεῖσθαι παρὰ γυναικός. μὴ μόνον
κακόν τι προσλάβοιμι. νῦν ἐπισφαλῆ
350 τὰ πράγματ' ἐστὶ τὰ περὶ τὴν κεκτημέ⌜νην⌝
ταχέως· ἐὰν γὰρ εὑρεθῇ πατρὸς <ἡ> κόρη
ἐλευθέρου μήτηρ τε τοῦ νῦν παιδί⌜ου⌝
γεγονυῖ', ἐκείνην λήψεται ταύτην ἀ⌜φείς⌝·
οι . ευ . . . . να . ν ἀπολείπειν· ὅ⌜μως⌝
355 καὶ νῦν χαριέντως ἐκνενευκέναι δο⌜κῶ⌝
τὸ μὴ δι' ἐμοῦ ταυτὶ κυκᾶσθαι. χαιρέ⌜τω⌝
τὸ πολλὰ πράττειν. ἂν δέ τις λάβῃ μ' ⌜ἔτι⌝
περιεργασάμενο⌜ν⌝ ἢ λαλήσαντ', ἐκτεμεῖ⌜ν⌝
δίδωμ' ἐμαυτοῦ τοὺς—ὀδ⌜ό⌝ντας.
ἀλλ' ⌜ὁδὶ⌝
360 τίς ἐσθ' ὁ προσιών; Σμ⌜ι⌝κρίνης ἀναστρέφει
ἐξ ἄστεως πάλιν, ταρα⌜κτι⌝κῶς ἔχων
αὖθις. πέπ⌜υσ⌝ται τὰς ἀλ⌜ηθείας ἴσ⌝ως
παρά τινος οὗτος. ἐκ⌜ποδὼν δὲ β⌝ούλομαι
ποεῖν ἐ⌜μαυτὸν τὴν ταχίστην οὐ⌝δ' ἔχειν
365 πρά⌜γματα γ'· Ἀβρότονον γὰρ τί δρᾷ γνῶνα⌝ί με
δεῖ.

351 ταχέως, Capps ? τελέως. / <ἡ> κόρη, Wright add.
353 ἀ⌜φείς⌝, Arnim. / ἴ⌜σως⌝, S^2.

354 οι . ευ [8 places] να . ν ἀπολείπειν τ . . L^2. / Cπευ[ι]ξε ‾ . . ‾ . ινφ(ο)μ . . ἀπολείπειν . ο[μ . ., S^2. / ? οἶδ' εὖ· πονοῦσαν ναῦν ἀπολείπειν, Allinson conject. / ὅμως, S^2, or ? οἶδ' εὖ γ'· ἔθος γὰρ ναῦν ἀπ., Capps conject., and ἢ πονεῖ, Allinson. // ἐπείξεται τὴν ἔνδον ἀπολείπειν· ὅμως, S^2 (ἐπείξεται, Körte). // ναῦν called impossible by J^2. 358 D^3 (NT^1 M^1 VX^1) quat. y, p. 13.

Shall be a slave forever. But from her, perhaps,
I'll get some gain if she succeeds. That's only fair!—
What groundless reckonings—misguided me—to hope
To get back thanks from woman! Only heaven send
I don't get mischief new! Now Mistress's affairs
Are ticklish—on the brink. For if the girl is found
To be of free-born father and turns out to be
This baby's mother, her he'll take, his wife divorce.
Right well I know: "Desert a sinking ship!"[1]
And yet
Here too methinks I've dodged, and neatly too, all charge
Of this mess being stirred by me. Goodbye, I say,
To playing meddler in affairs of other folks.
And if again you catch me putting in my oar
Or chattering, I'll give you leave and liberty
To cut my—molars out!

(*Sees Smicrines approaching from the city.*)

I say! Whom have we here
Approaching? It is Smicrines come back from town.
He's all wrought up again. From someone he has learned
The truth perhaps. I think I'll make off quick and shun
All complication, for I ought to find out first
About Abrotonon and how she's coming on.

[*Exit Onesimus into house of Chaerestratus.*

[1] Text of line 354 very uncertain.

---

359 <ὁδὶ>, metri causa, for οὑτοσὶ of pap., Byington, Wilam.
362 J[2] suppl. 364 J[2] suppl.
365 πρά⌈γματα, γ', J[2]. / πρὸ⌈ς, S[2]. / πρό⌈τερον γὰρ 'Αβρότονον τί δρᾷ γνῶνα⌉ι, Wilam. // Text combined from J[2] and Wilam.

SCENE. ΣΜΙΚΡΙΝΗΣ, (ΜΑΓΕΙΡΟΣ)

ΣΜΙΚΡΙΝΗΣ

ἐξη⌈πάτηκεν ἐμὲ . . . .
882 K ἄσωτ⌈ος . . . . ἡ πόλις⌉
ὅλη γὰρ ᾄδει τὸ κακὸν . . . .
ἐλευθ . . . . δη
370 σαφῶς . . . .
πίνειν . . . . ιων
τοὔνομ⌈α καταισχύνοντα μετὰ τῆς⌉ ψαλτρίας
ζῆν αὐτὸ⌈ν . . . . ης ἔφη
πλέον ἡμ⌈ερῶν . . . .
375 αὐτὸν διαλ⌈λα . . . . ο . νον
οἴμοι, τάλ⌈ας . . . . η
κοινωνὸ⌈ς . . . . η
προσῆλθ . . . . ιω
ὅτε τὴν . . . . ο⌉υ τοῦτό γε
380 πυνθαν⌈όμενος⌉ . . . . της ἐμέ,
φίλοι, ... ω . τρόπῳ
ἐναπτ . . . . τότ' ἦν ἁπλοῦν
. . . . καὶ ψάλτρια
. . . . κύβοι . τυχῳ
385 . . . . ἀ⌉λλὰ χαιρέτω
. . . . πολλῶν ἐγὼ
. . . . ων ἐκ τῆς ἐμῆ⌈ς⌉
. . . . ι . : νοι . . .
. . . . ημοι μόνη
390 . . . . ιειναιστα

366 Capps. / M′ begins, left.
367–8 Robert identified Frag. 882 K.
369 (right) Robert begins with VX[1]. // ἐλευθ. from pho Capps. / εὐθὺς, K[2], S[3].

Enter Smicrines.]

SCENES (*summarized*). SMICRINES, (*later*) *the* COOK (*and later*) SIMMIAS *and* CHAERESTRATUS.

In these broken lines, 366–391, *Smicrines, in a monologue, seems to be rehearsing the misdeeds of his son-in-law;* "He has cheated me . . . he is a prodigal . . . the whole city hums with his evil doings . . . it's clear . . . he is given to drink . . . he disgraces my (?) name living with a harp-girl . . . more than — days . . . Ah, wretched that I am . . . partner in . . . I, on learning of this . . . have come. . . . Then it was a simple matter . . . harp-girl . . . dice. . . . Nay, good-bye to (forbearance?) . . . (he wastes all) the large (property) that I acquired," etc.

(*At line* 388 *the Cook seems to be speaking. He seems to be incensed about something in regard to the luncheon that he has served. He will never again submit his culinary skill to such lack of appreciation. Smicrines stands aside and, listening, obtains additional, misleading, information.*)

375–382 Capps. *cf.* also K[3], S[2], J[2]. // In 375 *ọνον* or *ενον*, Capps suppl. ⌈Ἀβρότọ⌉νον.
384 *τυχώ⌈ν⌉* or *τυχόν*, J[2]. 386 *πολλῷν*, S[2]. / *πολλὴν*, *alii*.
387 ? *ἐκτησάμη⌈ν⌉*, S[2]. 388 J[2].

. . . . λεγ . . . .
οὐδεὶς Σ⌜ι⌝κ⌜ελ⌝ι⌜κὸς⌝ ἕτερος ὑμῖν.

ΣΜΙΚΡΙΝΗΣ

ποικίλον,
ἄριστον ἀριστῶσιν.

ΜΑΓΕΙΡΟΣ (?)

ὢ τρισάθλιος
ἐγὼ κατὰ πολλ⌜ά.⌝ νῦν μὲν οὖν οὐκ οἶδ' ὅπως
395 λ . . . . ος· ἀλλ' ἐὰν πάλιν
π . . . . μαγείρου ⌜τι⌝ς τύχῃ
σ . ιν . . . . ις βαλεῖτ' εἰς μακαρίας.

ΣΜΙΚΡΙΝΗΣ

. . . . ις τίνος
. . . . ν
400 . . . . κει
τα . . . . ιν
πα . . . . ἅ⌜π⌝αξ
κα . . . . ενον.

ΣΜΙΚΡΙΝΗΣ

Χα⌜ρίσι . . . . μετὰ τῆς ψαλ⌝τρίας

ΧΑΡΙΣΙΟΣ

405 νῦ⌜ν . . . . ωσι καὶ
με . . . . ⌜μι⌝αρά γε

391 λελ or λει, J[?]./ δεγ=οἶ] δ' ἐγ[ώ, Allinson. VX[1] ends.
392 Allinson restored from : οὐδεὶς σ . κ . . ι . . . ἕτερος, J[1]. Perhaps *sc.* for 391–392 : ⌜τοιοῦτος ἔσται γὰρ μάγειρος, οἶδ' ἐγώ/ οὐδεὶς Σικελικὸς ἕτερος ὑμῖν : ποικίλον, *cf.* Plato, *Rep.* Σικελικὴν ποικιλίαν ὄψων, see *A.P.A. Trans.* vi p. 121, Allinson. But J[2] gives : οὐδεὶς υιισ . . ι . . (.) ἕτερος / οὐδεὶς ⌜ὄψψα⌝ι⌜4' ἂν⌝ ἕτερος, S[2].
393 ἀριστῶσιν : J[2], with : uncertain. D[4] = (NT[8] M[2] VX[2]).

COOK

. . . . Sicilian [1] cook like me, I'm sure
You'd never have another one.

SMICRINES (*aside*)

A dainty lunch
Is this they're having!

COOK

O thrice wretched that I am
On many grounds. Somehow or other now indeed–

. . *then he seems to add* . . . "if ever again any need of a Cook overtakes you . . . you may go (*for all I care*) to—Blessedness!" (397).

[*Exit Cook.*

In the broken lines (399–419) *Smicrines is speaking with someone, apparently Charisius, who is now* (*see* 405, *note*) *present. A* "harp-girl" *is referred to; certain* "moneys" *—perhaps the dowry or Abrotonon's wages—are mentioned. It may be that she is referred to as likely to become* "house-mistress" (412).

[1] Sicilian dainties were proverbial; *cf.* Plato, *Rep.* 404 D.

---

395 S^2 reads: α . . Cκο/ \απ . . . . π‾οε = ἅλισκομ' ἀπ⌜ερίσκε⌝πτος. / λ. : . εθ(ε)αιν . . . . . κχος = -] Βίκχος, Capps.
397 μακαρίας, pap L^2. / μακαρίαν, conject. Wilam., S^2.
398 Σμι / in r. margin. 399 M^2 begins (right).
401 VX^2 begins (left). 404 Σμ. / in l. margin.
405 Χαρ / in l. margin.

(——— ?)

. σ . . . . ἔ⌝χουσι δή

(——— ?)

σ . . . . ⌜πέ⌝μπειν· ἵνα

(——— ?)

. . . . τὰ χρήματα

410 αι . . . . ν ἡλίκη

ει . . . . ⌜βού⌝λομαι

ειι . . . . ⌜δ⌝έσποιν' οἰκίας.

ΣΙΜΜΙΑΣ

ὦ Ἡρ⌜άκλεις . . . :

——— ?

. . . . Σιμμίας

(——— ?)

ἀπίωμ⌜εν . . . . ⌜νὴ τ⌝ὸν Ἥλιον

415 μικροῦ γ' . . . . ταύτην ἐγὼ

πρώην ἀρ . . . . ⌜τ⌝ὰς ὀφρῦς

ἐπάνωθ⌜εν . . . .

ἔγωγ' ἀπόλ⌜ωλα . . . .

ὀκνηρὸ⌜ς . . . .

ΣΜΙΚΡΙΝΗΣ

420 ἔπειτα δ' . . . .

θυγατέρα . . . .

τέτοκε, κ⌜άτοιδα νῦν . . . .

(——— ?)

λαβόντ' α . . . .

παρακαλ⌜εσ . . . .

425 διακριν⌜ε . . . .

407 ἔχουσι δή, J². / χουτιδη, L².
413 ⌜Σ⌝ιμμίας K³, Ricci suppl. // Σι / in l. margin.

THE ARBITRANTS

At line 413 *Simmias, friend of Charisius, is present and exclaims:* "Good Heracles . . . !"

In the broken lines 414–448 *and* 463–483, *including the better preserved lines* 438 *ff., it is hazardous to assign the parts, with the exception of the lines given to Smicrines. Charisius is addressed, or referred to, at line* 426. *One or both of his friends, Simmias and Chaerestratus, are present.* (*At* 473, *later, Chaerestratus is certainly present.*)

In line 414 *must come a change of speaker, as* "Simmias" *occurs as subject. In the next line someone continues* (*or breaks in*)*:* "Let us go away . . . by Helios!" *Someone refers to the* "superciliousness" *of the old man* (*?*). *It is Charisius probably who says:* "I at least am done for" (418). *Somebody is referred to as* "hesitant" *or* "boresome." *One of the friends goes off at line* 419 *and, probably, Charisius.*

In lines 420–448 *Smicrines and* (*probably*) *one of the friends are talking about Charisius. Smicrines says:* "And then . . . my daughter . . . she (*probably Abrotonon*) has given birth to a child." *Someone makes a reply, now unintelligible. Smicrines resumes, speaking of Charisius,* "Charisius . . . this your friend was not ashamed to beget a child by a harlot . . . He has taken (her into his house)." *One of the young men replies* (431–433).

---

416 M[2] ends (right).
420 Σμι / in l. margin.
422 Capps suppl. / *τέτοκ' ἐκ ⌜Χαρισίου⌝*, S[2].
423 S[2] suppl. *λαβόντ' ἀπαγαγεῖν τὴν ἐμήν.*
425 *διακρινε . . ?*, J[2]. / *διακονεῖν alii.*

ΣΜΙΚΡΙΝΗΣ

Χαρ⌜ίσι . . . .
τὸ φ . . . .
ὑμῶν ἑταῖρος οὗτος οὐ⌜δ⌝' ἠσ⌜χύ⌝νετο
παιδάρι⌜ον ἐκ⌝ πόρνης ⌜ποεῖν . . . .
430 πρόσω . . . . ιμετ . . . .
εἴληφ⌜εν . . . . . .

(ΧΑΙΡΕΣΤΡΑΤΟΣ ἢ ΣΙΜΜΙΑΣ ?)

. . . . τις
παροι . . . . θας
ενη . . . . μ⌝άλα

(ΣΜΙΚΡΙΝΗΣ ?)

. . . . τεται
435 . . . . υ βίου
. . . . το⌝ῦ δυστυ⌜χο⌝ῦς :

(ΧΑΙΡΕΣΤΡΑΤΟΣ ?)

. . . . τὸν δυστυχῆ :

ΣΜΙΚΡΙΝΗΣ

τοῦτο⌜ν μὲν οὖν ἐῶμε⌝ν. ἀλλ' ἴσως ἐγὼ
πολυπραγμ⌜ονῶ πλεί⌝ω τε πράττω τῶν ἐμῶν.
440 κατὰ λόγον ἐξὸν ⌜ἀπιέν⌝αι τὴν θυγατέρα
λαβόντα. τοῦτο μὲ⌜ν π⌝οήσω, καὶ σχέδον
δεδογμένον μ⌜οι τυγχ⌝άνει. μαρτύρομαι.
ὑμᾶς δ' ὁμο⌜λογεῖν . . . .
μεθ' ὧν ἔ⌜πινεν οὗτος, ὅστις τὴν ἐμὴν⌝
θυγατέρα . . . .
ἀ⌜νά⌝ξι':

(ΣΙΜΜΙΑΣ ?)

ὑ. . . . .

427 VX² ends (left).
428 YR² begins (left).

Smicrines (434–436) *speaks three more, now unintelligible, lines and refers to* "the unfortunate." *The friend tries to make capital out of this for Charisius, and emphasises:* "the unfortunate one." *Smicrines then* (438) *continues:*—"Well then, let's leave him out. But perhaps I am a busybody, and exceed my rights, although it were permissible, according to reason, for me to take my daughter and go off. This, indeed, I will do and, as it happens, it is all but decided on by me. I call you to witness. But (I call upon) you to concede (the facts)—you, with whom (this fellow who has treated my) daughter . . . unworthily (was drinking)."

---

429 *ποεῖν*, S[2] suppl. 431 R[2] begins (right).
438–444 S[2] suppl. // 439 Order, Leo. / *τῶν ἐμ. πρ.* L[2]. // 441 *ποήσω*, J[2].
446 *ἀναξι'* : *υ*, double point probable, J[2].

(ΣΜΙΚΡΙΝΗΣ ?)

μηδὲ σ⌈ὺ . . . .
καίπερ . . . .

(*Lacuna of about* 14 *lines.*)

(ΧΑΙΡΕΣΤΡΑΤΟΣ ἢ ΣΙΜΜΙΑΣ)

μισεῖ τὸν ἡδὺν λεγόμενον τοῦτον βίον·
ἔ⌈π⌉ινε μ⌈ε⌉τὰ ⌈τοῦ δ⌉εῖνος, εἶχεν ἑσπέρας
465 *⌈τὴν δεῖνα, σχή⌉σει δ' αὔριο⌈ν τὴν δ⌉εῖν'—*

(ΣΜΙΚΡΙΝΗΣ ?)

ἔχει
. . . . η . . . . ους
αυ . . . . ἔτ⌉εκεν
ἀλλ' . . . . ει
ἀπα . . . .
470 *οὐδ' αλ . . . .*
μέρος τ⌈ι . . . .
ἢ μή μ' ἔ⌈τ' εἴπῃς . . . .
ἡμῖν κεκήδ⌈ευχ'

ΧΑΙΡΕΣΤΡΑΤΟΣ

οὗτος ὁ γέρων φαίνεται⌉
ὑψηλὸς ὤν τις, ⌈νὴ Δί'—

447 C . . / in l. margin. ? = Σ,μ or Σ,ρ or Αβ,, J². // *μηδὲ* J². / *μὴ δεσ⌈ποτ*, S².
463 YR¹. 464 *εἶχεν*, S². / *ἔσχεν* L², K².
465 J² reports —]*σσιδ.* / *σχήσει δ'*, Allinson suppl / —] L². / *⌈τὴν δεῖν' ἔμελλ⌉εν δ'*, S² suppl. / *αὔ,ιο . . . . ειν : εχει*, *αὔριο⌈ν τὴν δ⌉εῖν' ἔχει⌈ν⌉*, S². / *αὔριο⌈ν ἀφήσ⌉ειν*, Hutloff. / w. change of speaker, Allinson.

The friend (Simmias or Chaerestratus?) again tries, line 446, to put in a plea for Charisius. Smicrines cuts him short; "Now don't you even (? try to say another word) . . . although . . . ."

(*Fourteen lines are lacking.*)

At line 463 the friend is still trying to shield Charisius and, while admitting his irregularities, claims that they are due simply to his despair; he is seeking distraction from his sorrow:

(SIMMIAS?)

He hates this so-called "gay" life. He was drinking with so-and-so; last night he had such and such a girl; he will provide for having such and such a one to-morrow.[1]

Smicrines seems to be speaking in the broken lines (466-473) and seems to say: "She bore (him a child). . . . Don't (say) anything more to me . . . he has given us as a relative . . ."

CHAERESTRATUS

(*perhaps re-enters and says to (?) Simmias, or, if he is already present, says as an aside*)

This old man is evidently a high and mighty one, by Zeus.

[1] The broken lines from here on to line 630 are rendered in prose. Much of lines 498-540, for example, is conjectural.

---

473 κεκήδευκ' S²/ κεκηδευκὼς, Wilam. // ⌈οὗτος ὁ γέρων⌉. Allinson suppl. // φαίνεται⌉, Robert suppl. // Χạιρ / in r. margin, L². Χạρ, K².

474 νὴ Δί', Leo suppl. // 474–477 Robert, S². // 477 ⌈δ' οὐ⌉δὲ γινώσκειν, Körte corr. pap. δεουδεγινωσκων.

(ΣΜΙΚΡΙΝΗΣ ?)

οὐκ οἰ⌉μώξεται
475 καταφθαρεὶς τ' ἐ⌈ν ματρυ⌉λείῳ τὸν βίον
μετὰ τῆς καλῆς ⌈γυν⌉αικὸς ἣν ἐπεισάγει
βιώσεθ'; ἡμᾶς δ' ⌈οὐ⌉δὲ γινώσκ⌈ει⌉ν δοκῶν
. . . . :

(ΧΑΙΡΕΣΤΡΑΤΟΣ ?)

. . . . ς ἥξει λαβὼν
. . . . δ' ηλαδὴ
480 . . . . ἐμοὶ δοκεῖ
. . . . ν
. . . . ἐστί μοι
. . . .

(*Lacuna of* 14 *lines to bottom of page.*)

ACT IV

. . . .
. . . .
. . . .

SCENE. ΣΜΙΚΡΙΝΗΣ, ΠΑΜΦΙΛΗ

ΠΑΜΦΙΛΗ

498 ς(1) ἀλλ' εἴ με σῴζων τοῦτο μὴ πείσαις ἐμέ,
οὐκέτι πατὴρ κρίνοι' ἂν ἀλλὰ δεσπότης.

478 ἥξει, K². / εἰ⌈σάξει, S².
484–497 In this lacuna put ⌈χοροῦ⌉ and beginnin[g] Act IV to fragm. Z.
498 ff. Fragm. Z¹⁻² placed here by Harmon. See Int p. 12, and *cf.* L² p. xviii and Pl. xliv. Z¹⁻² are prefixe Act I to the St. Pet fragm. by S² who interprets the si[g] = page 6. For supplements, not otherwise noted, in see S².

SMICRINES

Let him go to perdition and, when he has gone to ruin in a brothel, lead his life with this fine wench, this "extra" he brings in. While as for us, he thinks we do not even know . . . .

[*Exit Smicrines.*

(CHAERESTRATUS ? *or* SIMMIAS ?)

. . . . he will come back, bringing (help to carry her off) of course.

(*The remaining four lines are unintelligible.*)

(*A lacuna of about* 14 *or* 15 *lines to the bottom of the page on which* YR[1] *was placed. In this space would come the end of* ACT III, *the* CHORUS, *and the beginning of* ACT IV.)

ACT IV

. . . .

SCENE. SMICRINES, PAMPHILA

PAMPHILA

But if, while trying to rescue me, you fail to convince me of this, you'd no longer be thought a father but a slave-master.

---

499 (line 2 of Z) Change of speaker indicated by paragraphus and double point. / S[2] continues to Pamphila to middle of line 4.

ΣΜΙΚΡΙΝΗΣ

500 " λόγου δὲ δεῖται τ⌜α⌝ῦτα καὶ συμπείσεως,
οὐκέτι ⌜βιασμο⌝ῦ "—⌜ταῦτα Π⌝αμφίλη βοᾷ
φωνὴν ἀφιεῖσ'. εἰ δὲ κἀμὲ δεῖ λέγειν,
⌜ἕτοι⌝μ⌜ό⌝ς ⌜εἰ⌝μ⌜ί⌝, τρία δέ σοι προθήσομαι.
⌜οὔτ'⌝ ἂν ἔτι σωθείη ποθ' οὗτος ⌜οὔ τε σύ·
⌜ζήσει μὲν⌝ ἀμε⌜λ⌝ῶς, ἡδέως, ⌜σὺ⌝ δ' ⌜οὐ⌝ σφόδρα·
⌜οὐδ' οἰκίαν οἰ⌝κοῦσ' ἐαθείης ἔτ' ἂν
⌜χρῆσθαι τυχὸν δια⌝κόνῳ τούτων τ⌜ινὸς⌝
⌜ὧν εἰσφέρει χρεία⌝ν ἔχουσ'· ἅπαν⌜τα γὰρ⌝
⌜εἶναι νομίζετ' ἀνδρός, ἔστ⌝αι δ' ο⌜ὐδὲ ἓν⌝
510 ⌜γυναικὸς . . . . .

(*Lacuna of about* 24 *lines.*)

ΣΜΙΚΡΙΝΗΣ

⌜κἂν ταῖς ἑορταῖς, Παμφίλη, τούτου σκόπει⌝
[Z[13]] τὴν πολυτέλειαν. Θεσμοφόρια δὶς τίθει,
Σκίρα δίς· τὸν ὄλεθρον τοῦ βίου καταμάνθανε.
535 οὔκουν ἀπόλωλεν οὗτος ὁμολογουμένως;
σκόπει ⌜τὸ⌝ σό⌜ν δ⌝ή· φησὶ δεῖν εἰς ⌜Πει⌝ρ⌜α⌝ιᾶ

Z 3 δεῖται etc J². / δαιτο . . ριτ . . L².
Z 4 ⌜βιασμο⌝ῦ, Allinson conj. / ⌜λ⌝ο⌜γισμο⌝ῦ, S². Space and traces uncertain. Some equivalent of βιασμός required by sense. // Παμφίλη S²—traces very uncertain.
503 Z 5. Z 7 ποθ', S² corr. / ποτ', L².
510 = Z 12¹, γυναικός S² add. and before Z 13 suppl. line to suggest connection.
Z 13 τίθει. J². / τις ἦ, K², who writes Θεσμοφοριαδὶς and Σκιραδὶς (*cf.* Doric Ὀλυμπιάνδις).
Z 16 τὸ σὸν, J². // Πειραιᾶ. S². / Συν . ρ . ν, L².

SMICRINES

"Now this calls for argument and persuasion, and no more of your violence"; that's what Pamphila, raising her voice, keeps shouting! But if I too am permitted to make a remark I'm ready. And I'll advance three propositions for you. Neither could he any longer come off safe and sound, nor could you. He will live heedlessly, a life of pleasure, but you not so at all. And not even while living at home would you any longer, perchance, be allowed the use as a servant, in case of need, of some one of his imported ladies!—Naturally, for all things are held to belong to the husband and not a single thing will be yours, his wife.[1]

. . . .

(After a lacuna of some 24 lines Smicrines is detailing what his daughter may expect if she continues to live with a man who keeps up a double establishment.)

SMICRINES

. . . .

And in the matter of festivals, Pamphila, notice his extravagance. Item: Thesmophoria,[2] put that down for two; Scirophoria,[2] for two! Observe carefully how his substance goes to waste. Has he not, admittedly, come to utter ruin? Well, consider, pray, your rôle. He claims *he* must be off to (Peiraeus).[3]

[1] Lines 505-510 largely conjectural; see text.

[2] As if to say: He must bear the double expenses for two ladies incidental to the festivities of the Thesmophoria (the great women's festival in October in honour of Demeter—*e.g.* "Christmas"!) and those of the Scirophoria (the June festival when the women's parasols were *en évidence*—*e.g.* "Easter"!), and so on through the year. (See reference to Professor Harmon, *Introd.* p. 12.)

[3] That is, to *ménage* No. 2, established down at "The Harbour."

αὐτὸν βαδίσαι· καθαδειτακσισελο[—
τουτοισεδυνησω. περίμ⌜ε⌝ν'· εἰς π⌜όλι⌝ν ⌜δ' ἰὼν⌝
ἀδεσ . . . το πίνει με⌜τὰ πόρ⌝ης δη⌜λαδή.⌝

ΠΑΜΦΙΛΗ

540 *⌜πορ⌝εύ⌜σομ', ὡ⌝ς ἐξῆλθ⌜έ τις . . . .*
. . . . . κ . . ερευς: παντ⌜ . . . .
. . . . σοι βούλο⌜μαι . . . .
. . . . κει . . ειι . . λοι . . . .

(*Lacuna of about* 24 *lines.*)

(*Further lacuna*[1] *of* 70 *lines*, = 568–637, *containing, near end, the fragments Nos.* 184 K *and* 566 K.)

SCENE. ΠΑΜΦΙΛΗ, ΣΩΦΡΟΝΗ, ΑΒΡΟΤΟΝΟΝ

. . . .
. . . .
. . . .
. . . .

ΠΑΜΦΙΛΗ

184 K *ἐξετύφην μὲν οὖν*
κλάουσα.

* * * * * * * * * *

ΣΩΦΡΟΝΗ

566 K *χαλεπόν, Παμφίλη,*
ἐλευθέρᾳ γυναικὶ πρὸς πόρνην μάχη.

[1] This lacuna (568–637) represents pp. 3, 4 Quat. z. 184 K was first inserted here by Capps. Fr. 566 K, inclu[ded] in this play by Croiset, was placed here by Robert. Pa[m]phila is given a speaking part by Jensen, K[2], Wilam., etc

Z 17 L[2]. / καθεῦδειτ' ἐκεῖσ' ἐλθ⌜ὼν ἐφ' ᾧ⌝, S[2]. / καθὰ δεῖτ', ἐκ ἐλθὸν, ποεῖ, ? Allinson.

On his arrival there he does his *devoirs*. By this you will be vexed. Stay. Returning again to the city he continues unrestrainedly his drinking, of course with some harlot.

PAMPHILA

I'll be going now, since someone has come out . . . . :

Smicrines, in the fragmentary lines (from the middle of 541 *through* 542 *and* 543) *seems to try to re-enforce his argument.*

(*A lacuna of* (?) *two pages* (= 70 *lines*), *sufficient* (1) *for Smicrines, after Pamphila has gone back into the house, to finish his monologue and go off, and* (2) *for the first lines of a new scene.*)

SCENE. PAMPHILA, SOPHRONA, ABROTONON

(*Pamphila and Sophrona come out conversing. Abrotonon, who has come from the house of Chaerestratus with the baby and who may, perhaps, have been speaking, conceals herself.*)

PAMPHILA

. . . . My eyes are burned
With weeping! . . . .
. . . .
. . . .

SOPHRONA

. . . . O Pamphila, 'tis hard
For high-born wife to battle with a courtesan.

Z 18 *τουτοισεδυνησω*, L[2]. / *τοῦτ' οἶδ' ὀδυνήσει*, S[2] conject. / *τούτοις ὀδυνήσεις*, ? Allinson. // *εἰς πόλιν δ' ἰὼν*, S[2].

Z 19 *ἄδειπνος ὢν πίνει μετὰ πόρνης δηλαδή*, S[2] conj. / *ἀδεᾳ⌜μό⌝-τα⌜τα⌝ πίνει*, ? Allinson.

540, Z 20.

Z 20–23 S[2] supplies dialogue (*q.v.*) between Smicrines and Pamphila.

πλειονα κακουργεῖ, πλεῖον' οἶδ', αἰσχύνεται
οὐδέν, κολακεύει μᾶλλον.

* * * * * * * * * * *

ΑΒΡΟΤΟΝΟΝ

⌈τὸ παιδίον⌉

638 ἔξειμ' ἔχουσα. κλαυμυρίζεται, τάλαν·
πάλαι γὰρ οὐκ οἶδ' ὅ τι κακὸν πέπονθέ μοι.

ΠΑΜΦΙΛΗ

640 τίς ἂν θεῶν τάλαιναν ἐλεήσειε με;

ΑΒΡΟΤΟΝΟΝ

ὦ φίλτατο⌈ν τ⌉έ⌈κνον, προσ⌉όψει μη⌈τέ⌉ρα
καὶ γὰρ προσ⌉ῆλθ⌈ε⌉ κα⌈ιρία⌉.

ΠΑΜΦΙΛΗ

πορεύσομαι.

ΑΒΡΟΤΟΝΟΝ

μικ⌈ρό⌉ν, γύναι, πρόσμεινον.

ΠΑΜΦΙΛΗ

ἐμὲ καλεῖς;

ΑΒΡΟΤΟΝΟΝ

ἐγώ·

ἐν⌈αν⌉τίον ⌈βλέ⌉π', ⌈εἴ μ⌉ε γινώσκεις, γύναι—
645 αὕτη 'στιν ⌈ἣν ἑό⌈ρ⌉ακα—χαῖρε, φιλτάτη.

637 τὸ παιδίον, Croiset suppl.
638 H[1], quat. z, p. 5.
641-2 See S[2] notes, and J[2].
644 S[2] suppl. 645 S[2] suppl.

She works more mischief; knows of more; she knows no shame;
At flattery she's better . . . .
. . . .

ABROTONON (*comes forward with the child*)
I'll go out with the baby
(*she makes the child cry to attract attention*)
How he cries and cries!
Poor little thing! He's strangely ailing now long since.

PAMPHILA (*not as yet noticing Abrotonon*)
Would that some god would pity take on wretched me!

ABROTONON
You sweet, sweet baby, Mother you shall see. For, look,
She's here this very moment.

PAMPHILA
I'll be going now.

ABROTONON (*addressing Pamphila*)
A moment, lady, wait!

PAMPHILA
Is't me you're calling?

ABROTONON
Yes.
Look squarely at me, lady, see if you know me—
(*aside to herself*)
'Tis she, whom then I saw!
(*again to Pamphila*)
Now greeting, dear, my dear!

ΠΑΜΦΙΛΗ

τί⌈ς δ' εἶ⌉ σύ;

ΑΒΡΟΤΟΝΟΝ

⌈χεῖρ⌉α δ⌈εῦ⌉ρό μοι τὴν σὴν δίδου.
λέγε μοι, ⌈γ⌉λ⌈υ⌉κεῖ⌈α· πέρυσιν ἦ⌈λθ⌉ες ἐ⌈πὶ θεᾷ⌉
[510] *τοῖς Ταυροπολίοις; ε⌈ἶμα καλὸν ἀπ⌉ώλ⌈ε⌉σ⌈ας⌉;*

ΠΑΜΦΙΛΗ

γύναι, πόθεν ἔχεις, εἰπέ μοι, τὸ παιδίο⌈ν⌉
650 *λαβοῦσ';*

ΑΒΡΟΤΟΝΟΝ

ὁρᾷς τι, φιλτάτη, σοι γνώριμ⌈ον⌉
⌈ὧν⌉ τοῦτ' ἔχει; μηδέν με δείσῃς, ὦ γύναι.

ΠΑΜΦΙΛΗ

οὐκ ⌈ἔτ⌉εκες αὐτὴ τοῦτο;

ΑΒΡΟΤΟΝΟΝ

προσεποησάμην,
οὐχ ἵν' ἀδικήσω τὴν τεκοῦσαν, ἀλλ' ἵνα
κατὰ σχολὴν εὕροιμι. νῦν δ' εὕρηκά σε.
655 *ὁρῶ γὰρ ἣν καὶ τότε.*

ΠΑΜΦΙΛΗ

τίνος δ' ἐστὶν πατρός;

ΑΒΡΟΤΟΝΟΝ

Χαρισίου.

646 τί⸌ δ' εἶ σύ; / (ΑΒ.) χεῖρα, S[2] and J[2]. / Allinson queries . γ(κ) [10 letters] τα δ . . ρο, and suppl. (continuing all t[o] Abrotonon) ⌈ἀκοὴν δὲ τάχισ⌉τα δεῦρό μοι τὴν σὴν δίδου, cf Soph. *El.* 30, ὀξεῖαν ἀκοὴν τοῖς ἐμοῖς λόγοις διδούς.
647 γλυκεῖα, J[2]. // ἦλθες ἐπὶ θεᾷ, S[2] suppl. from J[2]: Η/ ΟΕϹΕ⁻ΙϹϹ\Ι.

PAMPHILA

But who, I ask, are you?

ABROTONON

Here now, give me your hand!
Sweet lady, tell: Came you last year to see the show,
The Tauropolia? You spoiled a pretty dress— ?

PAMPHILA

(*ignoring her question as she catches sight of the trinkets on the baby*)

Where, woman, tell me, did you get that child you have?

ABROTONON (*indicating the necklace, etc.*)

Do you, my dear, see anything well known to you
Of what he wears?—Nay, lady, fear me not at all.

PAMPHILA

Aren't you yourself its mother?

ABROTONON

That was mere pretence,
Yet not to wrong the mother but to take my time
About the finding. Now, it seems, I have found—you!
Whom then I saw, I see.

PAMPHILA

But who's its father, who?

ABROTONON

Charisius.

---

648 Allinson suppl. *?εἷμα καλὸν ἀπώλεσας* from Є . . . ᒐ . . . . . . \ωΛ . C . I˙ as J[2] reports. / *εὐπρεπὲς ἀπόλωλέ σοι*, S'. / *ἐν διαφανεῖ χλανιδίῳ*, S[2].

651 *ὧν*, Lef. suppl.

ΠΑΜΦΙΛΗ

τοῦτ' οἶσθ' ἀκριβῶς, φιλτάτη;

ΑΒΡΟΤΟΝΟΝ

⌜ἐκε⌝ῖνο⌜ς αὐτό⌝ς· οὐ σέ τὴν νύμφην ὁρῶ—

[520] τὴν ἔνδον οὖσαν;

ΠΑΜΦΙΛΗ

ναίχι.

ΑΒΡΟΤΟΝΟΝ

μακαρία γύναι,

θεῶν τις ὑμᾶς ἠλέησε. τὴν θύραν

660 τῶν γειτόνων τις ἐψόφηκεν ἐξιών.

εἴσω λαβοῦσά μ' ὡς σεαυτὴν εἴσαγε,

ἵνα καὶ τὰ λοιπὰ πάντα μου πύθῃ σαφῶς.

SCENE. ΟΝΗΣΙΜΟΣ

ΟΝΗΣΙΜΟΣ

ὑπομαίνεθ' οὗτος, νὴ τὸν Ἀπόλλω, μαίνεται,

μεμάνητ' ἀληθῶς, μαίνεται, νὴ τοὺς θεούς.

665 τὸν δεσπότην λέγω, Χαρίσιον. χολὴ

μέλαινα προσπέπτωκεν ἢ τοιοῦτό ⌜τι·⌝

⌜τί γ⌝ὰρ ἂν τις ⌜εἰκά⌝σ⌜ει⌝εν ἄλλο γεγον⌜έναι⌝;

[530] πρὸς ταῖς θύραις γὰρ ἔνδον ἀρτί⌜ως πολὺν⌝

χρόνον διακύπτων ἐνδ⌜ιέτριβεν ἄθλιος⌝.

670 ὁ πατὴρ δὲ τῆς νύμφης τι περὶ τ⌜οῦ π⌝ρ⌜άγματο⌝

ἐλάλει πρὸς ἐκείνην, ὡς ἔοιχ'. ὁ δ' οἷα μὲν

ἤλλαττε χρώματ', ἄνδρες, οὐδ' εἰπεῖν καλόν.

657 ⌜ἐκε⌝ῖνο⌜ς αὐτό⌝ς, Allinson suppl. from . . . / ΛΕ . . . Ϲ 'ΟΥ, J[2] (or, to preserve apostrophe, ἐκεῖνος αὐτόθ') ⌜ἐστ⌝ὶν ⌜ἐπίδηλον⌝, K[2]. / ἐγῷδ', ἐγῷδ'· ἀλλ' οὔ σε . ., S[2] readi Ϲ . . . ΛΕ . . . . . . \ 'ΟΥϹΕ.

PAMPHILA

You know that for a fact, my dear?

ABROTONON

Yes, he himself! Do I not see in you his bride,
The woman of this house?

PAMPHILA

Yes, yes.

ABROTONON

O woman blest,
Some god *has* shown you mercy!
(*Urgently*) Hark! The next door creaks.
Someone is coming out. Come, take me in with you
That you may clearly learn the full particulars.
[*Exeunt into the house of Charisius.*

Enter Onesimus from the other house.]

SCENE. ONESIMUS *alone.*

ONESIMUS

He's going crazy, by Apollo; yes, he's crazed!
Clean crazed he is, in truth; he's crazy, by the gods!
Charisius I mean, my master. Taken with
An atrabilious fit he is, or some such thing.
Nay, what else could one fancy has befallen him?
For at the double-door just now he spent long time
In there, the wretched man, stooped down and peeping through.
There was his young wife's father telling her, it seems,
Something about this business. And Charisius
Changed colour, sirs, as much as were not even right

664 μεμάνητ', Jensen. 665 Oxyr. No 1236, recto.
669 K^2 suppl. 670 ι . . υ . ρ . . . . . ., Oxyr. 1236.
671 οἷα μὲν, Oxyr. 1236. 672 H^s, quat. z, p. 6.

"ὦ γλυκυτάτη," δέ, "τῶν λόγων οἵους λέγεις"
ἀνέκραγε, τὴν κεφαλήν τ' ἀνεπάταξε σφόδρα
675 αὑτοῦ. πάλιν δὲ διαλιπών· "οἵαν λαβὼν
γυναῖχ' ὁ μέλεος ἠτύχηκα." τὸ δὲ πέρας,
ὡς πάντα διακούσας ἀπῆλθ' εἴσω ποτέ,
[540] βρυχηθμὸς ἔνδον, τιλμός, ἔκστασις συχνή.
"ἐγὼ" γὰρ "ἀλιτήριος" πυκνὸν πάνυ
680 ἔλεγεν, "τοιοῦτον ἔργον ἐξειργασμένος
αὐτὸς γεγονώς τε παιδίου νόθου πατὴρ
οὐκ ἔσχον οὐδ' ἔδωκα συγγνώμης μέρος
οὐθὲν ἀτυχούσῃ ταὔτ' ἐκείνῃ, βάρβαρος
ἀνηλεής τε." λοιδορεῖτ' ἐρρωμένως
685 ⌈αὐ⌉τῷ, βλέπει θ' ὕφαιμον ἠρεθισμένος.
πέφρικ' ἐγὼ μέν, αὗός εἰμι τῷ δέει·
οὕτως ἔχων γὰρ αὐτὸν ἂν ἴδῃ μέ που
[550] τὸν διαβαλόντα, τυχὸν ἀποκτείνειεν ἄν.
διόπερ ὑπεκδέδυκα δεῦρ' ἔξω λάθρᾳ.
690 καὶ ποῖ τράπωμαί γ'; εἰς τί βουλῆς; οἴχομαι,
ἀπόλωλα· τὴν θύραν πέπληχεν ἐξιών.
Ζεῦ σῶτερ, εἴπερ ἐστὶ δυνατόν, σῷζέ με.

SCENE. ΧΑΡΙΣΙΟΣ, ΟΝΗΣΙΜΟΣ, ΑΒΡΟΤΟΝΟΝ

ΧΑΡΙΣΙΟΣ

ἐγώ τις ἀναμάρτητος, εἰς δόξαν βλέπων
καὶ τὸ καλὸν ὅ τί ποτ' ἐστὶ καὶ ταἰσχρὸν σκοπῶν,

682 *συγγνώμης μέρος*, Oxyr. 1226. / Conject. by Leeuw.
684–5 Ar., Wilam. / *λοιδορεῖ τ'* and *αὐτόν*, S[2].
686 Oxyr. recto ends.

To tell. And, "O my sweet, what noble things you say!"
He cried aloud, and smote his head with vehemence.
And presently again: "To have a wife like this
And chance on such misfortune, wretched me!" At last—
When, having overheard it all, he'd gone indoors—
Hair-plucking, roaring, bursts of frenzy manifold
Went on within. For, "Sinner that I am," he'd say,
And say again, "when I had done the same myself,
And when I'm proved the father of a bastard boy,
No whit of pardon felt I, nay, nor granted her,
Although she'd had the same mischance. Barbarian,
Unfeeling one!" Thus stoutly he berates himself.
With bloodshot eyes he flames. And I'm dried up with fear
And all a-shiver I, for if, in mood like this
He anywhere catch sight of me who slander'd her,
Tis like enough he'd kill me. So I've sneaked out here
Unnoticed. Where to go? What plan? All's up with me!
I'm dead and done for! There's the door now. Out he comes!
O save me, Saviour Zeus, if it be possible!

(*Hastily conceals himself as Charisius comes out.*)

SCENE. ONESIMUS, CHARISIUS, (*and later*) ABROTONON

CHARISIUS

(*to himself, reviewing his wife's remarks which he had just overheard*)

The sinless saint I was, mine eyes on honour fixed!
Could scan the noble and disgraceful, which is which,

695 ἀκέραιος, ἀνεπίπληκτος αὐτὸς τῷ βίῳ—
εὖ μοι κέχρηται καὶ προσηκόντως πάνυ
τὸ δαιμόνιον—ἐνταῦθ' ἔδειξ' ἄνθρωπος ὤν.
[560] "ὦ τρισκακόδαιμον, καὶ μέγα φυσᾷς καὶ λαλεῖς.
ἀκούσιον γυναικὸς ἀτύχημ' οὐ φέρεις,
700 αὐτὸν δὲ δείξω σ' εἰς ὅμοι' ἐπταικότα.
καὶ χρήσετ' αὐτή σοι τότ' ἠπίως, σὺ δὲ
ταύτην ἀτιμάζεις. ἐπιδειχθήσει θ' ἅμα
ἀτυχὴς γεγονὼς καὶ σκαιὸς ἀγνώμων τ' ἀνήρ.
⌜ὅμοι⌝ά γ' εἶπεν οἷς σὺ διενόου τότε
705 ⌜πρὸς⌝ τὸν πατέρα· 'κοινωνὸς ἥκειν τοῦ βίου,
⌜ἐμὲ τοίνυν⌝ οὐ δεῖν τἀτύχημ' αὐτὴν φυγεῖν
⌜τὸ συμβ⌝εβηκός.' σὺ δέ τις ὑψηλὸς σφόδρα"—
. . . . ν
. . . . βάρβαρο⌜ς⌝
710 . . . . σ⌝ὺν ταύτῃ σοφῶς
. . . . ἐμ⌝ὲ μέτεισι διὰ τέλους
. . . . δαιμ⌝όνων τις ὁ δὲ πατὴρ
⌜ἀπρεπ⌝έστατ' αὐτ⌜ῇ⌝ χρήσεται—τί δέ μοι πατρός;
⌜ἐρ⌝ῶ διαρρήδην· "ἐμοί σύ, Σμικρίνη,
715 ⌜μὴ⌝ πάρεχε πράγματ'. οὐκ ἀπολείπει μ' ἡ γυνή.
τί οὖν ταράττεις καὶ βιάζῃ Παμφίλην;"

[ΟΝΗ⌜ΣΙΜΟΣ ἐξέρχεται⌝]

τί; σ' αὖ βλέπω 'γώ;

706 Allinson suppl. / ⌜πάντως ἄρ', Capps. / ⌜παρ' ἄνδρα κ⌝οὐ, S[2].
708–729 Oxyrhynchus verso. See Gr–H. for all supplements except the following: 711 ἐμ⌝ὲ, Allinson. / ἄθλι⌝ε, Capps. 712 sc. ? ⌜ἤδη κυκῶν τῶν, Allinson. // δαιμ⌝όνων, Gr–H. / γειτ⌝όνων, S[2]. 713 ⌜ἀπρεπ⌝έστατ', Capps. αὐτ<ῇ>, Gr–H. corr. αὐτῆς of pap.
716–717 ονη, between lines, pap. Oxyr. / Allinson suppl.

Myself so innocent and spotless in my life !—
Right well and very fittingly the power divine
Has used me—here but human I'm shown up to be.
" You thrice-unlucky, puffed-up boastful chatterer,
Your wife's involuntary ill-luck you'll not bear.
But I will show that you have stumbled just as much.
To you she'll then be kind, but you dishonour her,
And you shall be shown up to have become at once
A luckless and a loutish and unfeeling man.
Most like indeed to your thoughts then was what
but now
She said unto her father: 'Partner of his life
I come and, being such, I must not shirk ill-luck
When it befalls.' But you were high and mighty,
you!"

In the broken lines 708–735,[1] *Charisius is first continuing his monologue. He seems to exclaim:* "Barbarian that I was! . . . cleverly along with her . . . some deity <now> utterly <confounding> will pursue me; but her father will treat her most unbecomingly. Yet what have I to do with her father? I will speak forth explicitly: 'Don't make me any trouble, Smicrines. My wife is not deserting me. Why then do you disturb and bring pressure upon Pamphila?' "

(*Onesimus comes out, speaking to Abrotonon concealed in the vestibule.*)

CHARISIUS (*continues, to Onesimus*).—What, do I see you again?

[1] The actual restorations in 708–735 are, some of them, *tours de force* (see text), but the general meaning is pretty clear.

ΟΝΗΣΙΜΟΣ

πάνυ κακῶς ἔχω σφόδρα,
⌜ο⌝ἴμοι τάλας, καὶ σοῦ δέομαι—τοῦτ' οἶσ⌜θ'⌝—ὅ⌜λως⌝,
μή μ' ἐγκα|ταλίπῃς.

ΧΑΡΙΣΙΟΣ

οὗτος· ἐπακροώμενος
720 ἕστηκας, ἱερ|όσυλ', ἐμοῦ;

ΟΝΗΣΙΜΟΣ

⌜μ⌝ὰ τοὺς θεούς,
ἀλλ' ἀρτίως ἐξ|ῆλθον.

ΧΑΡΙΣΙΟΣ

ἆ⌜ρ' ἐμοὶ⌝ λαθεῖν
ἔσται σε; πρῴ|η⌜ν, μια⌜ρέ, κακὰ τ⌝ῇ σ⌜ῇ 'πόουν
πάντ' ἐπακροάσει.

ΟΝΗΣΙΜΟΣ

πότε ⌜δέ; π⌝οῦ; θ⌜έλων δὲ νῦν⌝
ἐγώ σ|ε λανθάνειν που⌜ῶ πάλιν τρέμων⌝
725 βροντ|ῶντα.

ΧΑΡΙΣΙΟΣ

δια⌜τ⌝ε⌜λεῖς λαλῶν; τύπτου σὺ γάρ.⌝

ΟΝΗΣΙΜΟΣ

ἀλλ' οὐ|θέν· ὀφθήσε⌜ι μ' ἀδικῶν γάρ, δεσπότα.⌝

718 τοῦτ' οἶσ⌜θ'⌝, ὅ⌜λως⌝, Allinson. / τουτοισ . ε̣ . . α̣, pap. Oxyr. / τούτοις ⌜μόνον⌝, S[2].

719–736 β′ begins and overlaps Oxyr. verso (719–729) as indicated in text.

721–736 For discussion of various restorations of Oxyr. fr. + β′, see article *A.J.P.* No. 142, pp. 192–5, F. G. Allinson. The text, especially for 721–729, is offered *exempli gratia.*

721 ἐξῆλθον (: ? Hunt), continued to Charis., S[2].

ONESIMUS (*calling back to Abrotonon within the door*). —I am in a very bad way. Ah, wretch that I am! And I beseech you—you know this (that I would say) —in a word, do not leave me in the lurch.[1]

CHARISIUS (*raising his voice*).—You! Do you stand there as an eavesdropper, listening to me, you temple-looter?

ONESIMUS.—No, by the gods, but I've just come out.

CHARISIUS.—Will it (ever) be possible for me to escape (your slyness)? All that I did before, you scamp, through your eavesdropping was abominable.

ONESIMUS.—But when? Where? Why even now when I wish to escape you, I am troubled long since as I tremble at your thunder.

CHARISIUS.—What, still chattering? There, take that (*strikes him*).

ONESIMUS.—Well, no matter. For, master, you'll be proved to be wronging me.

[1] The translation of lines 717–737 is given in prose as the reconstruction of the lines is, at best, problematical.

---

722 *εσταισε πρα̣ι̣*, β^2./ *εσταισεπρα . . . μια . . . . ησ . . . .*, Oxyr./ + *πρω̣ι̣* (not *πρα*), J^2. // Text suppl. Allinson from Capps's conject.: *πέπραγα, μιαρέ, κακὰ τὰ σὰ τάδε.*
723 *πότε δέ; ποῦ;* Allinson suppl. // *θέλων δὲ νῦν*, S^2.
724 S^2 suppl.
725 *διατελεῖς*, S^2 suppl. // Remainder, Allinson suppl. / *περίεργος ὤν, τάλας;* S^2.
726 *οὐθέν—ἀδικῶν*, Capps.

ΧΑΡΙΣΙΟΣ

τίσεις | ⌈γε τ⌉αῦ⌈τ'⌉ εἰσ⌈αυτίκ'.

[⌈ΑΒΡΟΤΟΝΟΝ προσέρχεται⌉]

ΑΒΡΟΤΟΝΟΝ

ὦ Χαρίσιε,⌉

οὐκ οἶσ|⌈θα πᾶν.

ΧΑΡΙΣΙΟΣ

οὐκ οἶδ' ἐγώ;

ΑΒΡΟΤΟΝΟΝ

τὸ παιδίον⌉

οὐκ ἦν ἐ|⌈μόν· τοῦτ' εἶπα προσποούμενος.⌉

ΧΑΡΙΣΙΟΣ

730 οὐκ ἦν σό|⌈ν; ἀλλὰ τίνος; τάδ' αὐτίκ' εἴπ' ἐμοί.⌉

ΑΒΡΟΤΟΝΟΝ

βούλει μ' ἀπ|⌈ελευθεροῦν, ἐὰν τὴν μητέρα—;⌉

ΧΑΡΙΣΙΟΣ

ἀλλ' ἐξαπε|⌈λῶ σ' ἐς κόρακας, εἰ μὴ τάχα γ' ἐρεῖς.⌉

ΑΒΡΟΤΟΝΟΝ

ἔμ' ἔπρ|⌈επεν εἰπεῖν· ἔτεκεν αὔθ' ἡ σὴ γυνή.⌉

ΧΑΡΙΣΙΟΣ

ἔ⌈χ⌉ει σα|⌈φῶς;

ΑΒΡΟΤΟΝΟΝ

σαφέστατ', ἐρώτ' Ὀνήσιμον.⌉

ΧΑΡΙΣΙΟΣ

735 τί φῄς, Ὀν|⌈ήσιμ';⌉ ἐξεπειράθη⌈τέ μου;⌉

727 Χ⌈α⌉ρ / l. margin, β'. // Line suppl., Allinson. / τίς εἶ σ⌈ύ; (Αβ.) τίς; ληρεῖς. (Χ.) τί βούλει; ποῖ φέρει; S². //⌈Ἀβρότονον προσέρχεται⌉, Allinson suppl. from stage direction Oxyr. between lines, *i.e.* . [. . .].

728 Λ ᑐ Λ in l. margin = Ἀβρ? // Suppl. Allinson from Capps: οὐκ οἶσθα πάντ' etc. / οὐκ εἰς ἀγῶνα (fits traces), S².

CHARISIUS.—At any rate you'll pay for this hereafter.

(*Abrotonon comes forward.*)

ABROTONON.—Charisius, you don't know all.

CHARISIUS.—I? Not know?

ABROTONON.—The baby was not mine. I said that by way of pretence.

CHARISIUS.—It was not yours? Whose then? Tell me this at once.

ABROTONON.—Will you have me set free if its mother——?

CHARISIUS (*interrupting*).—Nay, I'll send you packing to the crows if you don't quickly tell.

ABROTONON.—I must out with it! Your wife herself is its mother.

CHARISIUS.—Is that sure?

ABROTONON.—Perfectly sure. Ask Onesimus.

CHARISIUS.—What have you to say, Onesimus? Were you two experimenting on me?

---

729 *ἐμόν*, K[2] suppl. // Remainder, Allinson. // Oxyr. ends.
730 *σό⌈ν⌉*, K[2]. // Remainder, Allinson.
731 Α̣ . ./ in l. margin. // *ἀπ⌈ελευθεροῦν, ἐὰν*, Capps. / *ἀπ⌈ελθεῖν*, S[2]. // *τὴν μητέρα*, Allinson.
732 Α̣Ρ / in l. margin. // *ἐξαπελ̣ῶ*, Capps. / *ἐξαπέρχου*, S[2]. / *ἐξαπεῖδον*, K[2]. // Remainder, Allinson suppl. *e.g.*
733 Suppl. *e.g.* Allinson.
734 Allinson suppl. // *ε . εισσ . . . ἔχεις* "is very probable," J[2]. // *ἔδεισα*, S[2].
735 J[2]. / *ἐξεπειράθης ἐμοῦ*, S[2]. // Q[2] begins (right).

ΟΝΗΣΙΜΟΣ

⌈αὕ⌉τη μ' ⌈ἔ⌉π⌈ε|ι⌉σε, νὴ τὸν Ἀπόλλω ⌈καὶ θε⌉ο̣ύ̣ς⌉.

ΧΑΡΙΣΙΟΣ

⌈τί; σύ μ⌉ε περισπᾷς, ἱερόσυλε;

ΑΒΡΟΤΟΝΟΝ

μὴ μάχου,

⌈γλυκύ⌉τ̣ατε· τῆς γαμετῆς γυναικός ἐστί σου,

⌈αὐτῆς⌉ γάρ, οὐκ ἀλλότριον.

ΧΑΡΙΣΙΟΣ

εἰ γὰρ ὤφελεν.

ΑΒΡΟΤΟΝΟΝ

740 ⌈νὴ τὴν⌉ φίλην Δήμητρα.

ΧΑΡΙΣΙΟΣ

τίνα λόγον λέγεις;

ΑΒΡΟΤΟΝΟΝ

⌈ναὶ μὰ Δί⌉, ἀληθῆ.

ΧΑΡΙΣΙΟΣ

Παμφίλης τὸ παιδίον

⌈ὄντως ἄρ' ἦ⌉ν;

ΑΒΡΟΤΟΝΟΝ

καὶ σόν γ' ὁμοίως.

ΧΑΡΙΣΙΟΣ

Παμφίλης;

[590] 743 ⌈Ἀβρότο⌉νον, ἱκετεύω σε, μ⌈ή⌉ μ' ἀναπτέρου.

(*Lacuna of* 9 *lines to* β[2].)

736 End of β′ (left). S[2] suppl. // In β′ . . —ιμ'σγ and in Q[2] ̣ισε, J[2]. // καὶ θεούς, Croiset, J[2].

737 τί; σύ με, Allinson. / τί δέ με, Capps. / καὶ σύ με, S[2].

738 ⌈γλυκύ⌉τατε, Allinson. / ⌈σκαιό⌉τατε, S[2], J[2].

739 ⌈αὐτῆς⌉, Capps. / ⌈τέκνον⌉, K[1], S[2].

ONESIMUS.—She persuaded me to it. Yes, by Apollo and the gods.

CHARISIUS.—What? Temple-looter, you'd cheat me?

ABROTONON

Don't wrangle on,
My dearest sir! 'Tis your own wedded wife's, this child,
Her own and not another's.

CHARISIUS

Would to god 'twere so!

ABROTONON

By dear Demeter, yes!

CHARISIUS

What tale is this you tell?

ABROTONON

A true one, yes, by Zeus.

CHARISIUS

The baby Pamphila's?
'Twas really hers?

ABROTONON

And, item, yours too.

CHARISIUS

Pamphila's!
Abrotonon, I pray, don't make me walk on air!

(Lacuna of circa 9 lines to fragment β[2].)

---

740 This "woman's" oath assigns the words to Abrotonon, *cf.* Wright's *Stud. in Menand.* p. 27.
741 Suppl. J[2], S[2]. / *εὖ ἴσθ'*, Capps.
742 Suppl. Capps and confirmed by report of J[2] . . . . . . *ιν*:/ *ἐκεῖν' ἄρ' ἦν*, S[2]. 743 *'Αβρότο⌉νον*, suppl. Leeuwen.

ΑΒΡΟΤΟΝΟΝ

753 . . . . χ
. . . . αι γὰρ ἡ⌈ν⌉
755 . . . . ως ἐγὼ (: ?) τάλαν
. . . . πρ⌉ὶν πάντ' εἰδέναι.

ΟΝΗΣΙΜΟΣ

. . . . ὀρθῶς λέγεις
. . . . ομοι :

ΑΒΡΟΤΟΝΟΝ

. . . . ἀβέλ⌉τερε
760 . . . . ὅμως

(ΧΑΡΙΣΙΟΣ)

. . . . το⌉ῦτο δὴ
. . . . βούλομαι
. . . . πράγ⌉ματα
764 . . . . ε

~ ~ ~

⌈ΧΟΡΟΥ⌉

ACT V

SCENE. ΟΝΗΣΙΜΟΣ, ΧΑΙΡΕΣΤΡΑΤΟΣ

765 . . . . ἀφ⌉ειμένον
. . . . τα⌉ύτη⌈ς ὑ⌉π⌈ερ⌉

753 β² begins. / χ Capps. / λ, Robert. // Line omitted, S².
755 To Abrot. ?, *cf.* line 249.
756 *cf.* line 291.
759 ⌈ἀβέλ⌉τερε, K², J². / ⌈δύσ⌉μορε, Capps. // To restore lines 762–3 S² conject.: (Χαρ.) ⌈ἀλλ' εἰσίωμεν· εἰδέναι γὰρ⌉ βούλομαι / ⌈τὰ τῆς γυναικὸς πῶς ἔχει νῦν πράγ⌉ματα.
764 ε, Capps reports. / Not indicated, L², S². // ⌈Χοροῦ⌉ space in pap. L².
765–776 Problems: (1) The juncture of B² + Q¹. Sudhaus brings σκεπτέον down to line 769, securing the desirable juxtaposition σκεπτέον | ὅπως, but this distorts by one line

In the dozen lines (753–764) down to the end of the act only mutilated verse-ends remain, but the sense yielded by them is entirely consistent with the éclaircissement *in the above scene. Abrotonon, apparently, is at first explaining why she pretended to be the mother, and tells Charisius, in the fourth line, that she could not betray her real belief* "until she knew everything." *Dialogue follows in which, apparently, all three take part. Charisius, finally, seems to be saying:* "I wish" *to learn of all* "these things" *from Pamphila herself. He rushes into his own house to be reconciled with his wife. Onesimus and Abrotonon go off together, and perhaps have the conversation referred to at the beginning of the next act. Later, we may perhaps assume, Onesimus is called in by Charisius and emancipated.*

CHORUS.

ACT V

Scene. ONESIMUS, CHAERESTRATUS

The four broken verse-ends that follow are very meagre. Possibly they may be filled out somewhat as follows[1] *:—*

ONESIMUS

(Behold me just now) set at liberty (within.)
(And now I wish to manage all) in behalf of (the

[1] The interpretation of these lines 765–776, although they are in great part well preserved, is beset with unusual perplexities. See notes on text.

---

the arrangement (also adopted by S²) of Q² and is therefore excluded; see Allinson, *op. cit.* p. 191, *A.J.P.* No. 142. (2) No change of speaker is preserved down to 776 (Robert, J², S²), and the choice of the new speaker (here assumed) is conditioned on the restoration of the preceding text. (3) Additional crowded traces of letters now reported in 768; see S². (4) Meaning and context of *τὸ μετὰ ταῦτα*, 769, doubtful.

765 This line is restored after Sudhaus (M.S. p. 26).

766 *τα⌉ύτης⌈ ὕ⌉π⌈ερ⌉*, J² and Capps. / *υτη . ο .* L². / *ταυτην ἐγώ*, S².

. . . . *ἐναντί⌈ον⌉*
. . . . \ *ωκ* . . . †*τα· σκεπτέ⌈ον⌉*
Χαι⌈ρέστρ⌉αθ᾽· ἥδε τὸ μετὰ τα⌈ῦτα, "δεῖ σ᾽," ἔφη,
770 *"ὅπως ⌈δια⌉μενεῖς ὢν Χαρισίῳ ⌈τὸ πᾶν⌉*
οἷός ποτ᾽—οἶσθα—πιστός." οὐ γάρ ἐσ⌈τί τοι⌉
? *ἑταιρίδιον τοῦτ᾽ οὐδὲ τὸ τυχὸν ⌈ὅ τι ποεῖ·*
σπουδῇ δὲ καὶ παιδάριον ἡ⌈μῖν εὗρεν—

ΧΑΙΡΕΣΤΡΑΤΟΣ

εἶ⌉
ἐλεύθερος· πάξ· μὴ βλέπ᾽ εἰ⌈ς τὴν γῆν ἔχων⌉
775 *καὶ πρῶτον αὐτὴν κατὰ μόνα⌈ς λάβ᾽· εἶτα δὲ⌉*
τὸν φίλτατον καὶ τὸν γλυκύτατ⌈ον φίλον ἐμοὶ⌉

(*Lacuna of circa 4 verses to* U¹.)

For 765–770 the following, *exempli gratia*, might meet the conditions :

765 *⌈ὁρᾷς ἐμ᾽ ἔνδον ἀρτίως ἀφ⌉ειμένον·*
⌈νῦν βούλομαι πράττειν ἅπαν τα⌉ύτη⌈ς ὕ⌉π⌈ερ⌉
⌈τῆς πραττομένης αὐτῇ τοσαῦτ᾽⌉ ἐναντίον·
⌈ἡ Παμφίλη γ᾽ ἀπέ⌉δωκ⌈ε πάν⌉τα. σκεπτέ⌈ον⌉,
Χαιρέστρατ᾽· ἥδ<η> τὸ μετὰ τα⌈ῦτ᾽ ἐμοί γ᾽ ἔφη⌉·
770 "*ὅπως διαμενεῖς ὢν Χαρισίῳ γ᾽*," etc.

768 Q¹ in l. margin. β² ends. / [12 letters] \ *ωκ* ⌈. . . .⌉, L². / [9] *λωλ* . ⌈*μα*⌉*ριιρ* = ⌈*σοὶ παραδίδ*⌉*ω*⌈*μι μα*⌉*ρ*⌈*τύ*⌉*ρ*⌈*ων*⌉ (+ *ἐναντίον*), S² conject.

769 Χ . *ι* . . . . . *ατ᾽ ηδε*, L². / *Χαιρέστραθ᾽· ἥδε*, Capps. / *Χαιρέστρατ᾽, ἥδ<η>*, S² is more violent but gives better context. // *τα⌈ῦτα, δεῖ σ᾽, ἔφη⌉*, Capps. / Perhaps *ταῦτ᾽ ἐμοί γ᾽ ἔφη*, and *sc.* *ὅρα*, Allinson.

770 ⌈*τὸ πᾶν*⌉, Leo. / *φίλος*, Arn. and Ell., S², who reports , , ⌉*ι*⌈ . as another verse-end for β².

771 *ποτ᾽*, J². / *περ*, L².

772 Capps suppl.

773 *ἡ⌈μῖν*, J², S². // *εὗρεν* : *εἶ⌉*, to Chaerestr., Allinson. / *εὗρ᾽* : *ἔσει*, to ? Charis., Capps. / *εὗρε νῦν*, contin. to Ones., S²,

girl who) against (her own advantage managed all)
(and restored everything to Pamphila).
Look now,
Chaerestratus. For next thereafter, "See to it,"
Said she, "that you stand by Charisius in all,
Loyal as heretofore—you know." Why, surely she
Is no mere strumpet! Nay, what's more, her services
Are not the common sort, but by her energy
She actually found for us our child.

CHAERESTRATUS (*interrupting*)

Well, you
Are free! Enough! Don't stand there, looking on the ground!
And first go take her by herself alone, and then
My friend, the dearest and the sweetest in my eyes,
(Charisius himself) . . . .

(Chaerestratus seems to be planning for a conference with Charisius to persuade him that he owes his new-found happiness to Abrotonon and should, therefore, give up his anger against her on account of her benevolent deceit, and buy her freedom from her master. The person (feminine) whom Onesimus is first to interview alone may be either Abrotonon herself, in order to have her carefully primed, or else Pamphila, who would be now all-powerful with Charisius and who, as we have come to know her, is above ordinary jealousies and would certainly feel nothing but gratitude towards Abrotonon.

After a lacuna of circa 4 lines just such a scene of persuasion follows (if the fragment U[1] is correctly inserted here).

---

774 Capps suppl. / *μὴ βλέπ' εἰς ⌜τ̣ὰ πρὶν κακά⌝*, S[2]. / *μὴ βλεπϹ̣ . .*, L[2].

775 *αὐτῂ̣ν* reported as certain, see Sudh. M.S. pp. 24–5. / *αυτ . ν* (*i.e.* *η* or *ο*), J[2]. // *λάβ'· εἶτα δὲ⌝*, Allinson. / If *αὐτ̣ὸν* is read, *sc.* *Χ*ɪ*ρίσιον⌝*, Capps. / *σε, Σωφρόνη*, S[2].

776 Allinson suppl. (*sc.* *e.g.* next line) *⌜αὐτὸν Χαρίσιον ἐκκάλει⌝*. / *παῖδα δεῖ* / (*ἔνδον προσειπεῖν*), S[2].

SCENE.

(ΧΑΡΙΣΙΟΣ)

[570] 780 ἐπ' αὐτο⌈ν . . . .

(ΧΑΙΡΕΣΤΡΑΤΟΣ)

ὄντως 'Ἀβ⌈ρότονον . . . .

(ΧΑΡΙΣΙΟΣ)

ἀλλ' ἐξαπατ⌈ῶσ' ἐμὲ . . . .

ΟΝΗΣΙΜΟΣ

ἀπέσωσε συλ⌈λαβοῦσά μοι τὸ παιδίον,⌉
ἔγωγε προσ⌈έλαβον . . . .
785 σ . . αν . . . .
. . . . ιοτι . . . .
. . . . . . καλ . . . .
εἰ τὸ καλὸν ε . . . .
ὥσπερ λύκ⌈ος . . . .
790 ἀπελήλυθ⌈εν . . . .
ἀποστ⌈ερεῖν . . . .
φιλς . . . .
διαι . . . .
οὐ κρί⌈νομαι . . . .
795 καὶ ν . . . .
ὅσα μς . . . .
ἦν μοι . . . .
ἔνδον προι . . . .
ἔοικεν : οὐ . . . .
800 . . οσπς . . . .

(*Lacuna of circa* 14 *verses.*)

780 J², U¹ begins in l. margin.
781 and 782 Lefebvre suppl., see L², p. xiv.

THE ARBITRANTS

SCENE. CHARISIUS, ONESIMUS (CHAERESTRATUS, *probably* ABROTONON, *and perhaps* PAMPHILA).

Charisius is exultant over the happy turn of affairs, but he is still piqued at Abrotonon for tricking him even to his own advantage. He had forgiven Onesimus more easily, but Abrotonon had furnished the brains in the scheme. His amour-propre *has been damaged by her cleverness. Charisius makes some remark. Then Chaerestratus (?) puts in:* "In reality it is Abrotonon" *whom you have to thank. Charisius replies:* "Yet she cheated me . . ." *Onesimus says:* "Nay, she saved *the child,* joining her forces with mine . . . I at least lent a helping hand."

From the next fifteen broken lines, 786–800, *not much can be inferred with certainty. There is frequent change of speakers with, apparently, two longer speeches interspersed. It is probably a continuation of the same scene.*

(*A lacuna of about* 14 *lines,* 801–814.)

---

783 Oν / in l. margin, L². // S² suppl.
785 S². / *ἄπαν*, J².
786 β³ begins.
786–789 Verse-ends report, J².
791 and 794 Suppl. S².
800 End of β³ (right).

815 . . . . ἐγὼ μὲν οὐ :
. . . . νὴ τ⌉ὸν Δία
. . . . αυτου τω σφόδρα
. . . . ως ὁμολογῶ :
[580] . . . . ς⌉ς ἐμὲ βλέπει
820 . . . .]ιι . . αιε . . λε
. . . . ελαβ
. . . . του[ζ. . ι
. . . . τηι : . αι . . . ει
. . . . λονι(·)κα . . . –
825 . . . .]ιιω
. . . . Αβρο⌉τονον
. . . . ωι.
. . . . γεν
. . . . γ . .
830 . . . . αν . . . . σου
. . . .
. . . . ουιε
. . . . το⌉ῦτ', ἀλλὰ σύ
. . . . ισ τουτ⌈ον⌉ί
835 . . . . α

(*Lacuna of circa* 11 *lines to* H[3].)

ΧΑΙΡΕΣΤΡΑΤΟΣ

. . . .
[600] 848 σώφρονα· τοιαυτησὶ γὰρ οὐκ ἀπέσχετ' ἂν
ἐκεῖνος, εὖ τοῦτ' οἶδ'. ἐγὼ δ' ἀφέξομαι.

815 U[2].

815–820 Verse ends, J[2] / —in 817 *αὖ τούτῳ σφόδρα* / in 819 J[2] reports *νος ἐμὲ.* / S[2], *εἰς ἐμε.*

820 Sudhaus (*Hermes*, xlviii., pp. 14 ff.) reconstructs : ⌈λέγε μοι, πόθεν τὰ περιδέραι' ἔ⌈χεις τάδε⌉, *i.e.* Charisius to Abrotonon. / J[2] approves, except "line ends with *ἔχεις*." The fragm. U[2] is placed here as a sequence to the position assumed for U[1].

THE ARBITRANTS

In the following 21 *fragmentary lines,* 815–835, *there is little to indicate the subject-matter. An ingenious, but very doubtful, restoration of line* 820 (*see notes, text*) *would bring in the* "necklace" *again and perhaps the other birth-tokens. The good charcoal-burner, Syriscus, is due to appear again somewhere to receive his reward for preserving the child. But this item, with others, may have been appropriately introduced after the more acute* dénouement (915–*end*) *and so may have rounded out an otherwise short closing act.*

(*A lacuna of about* 11 *lines,* 836–848.)

When the text of the papyrus again begins (848), *someone, apparently Chaerestratus, has been commissioned to take Abrotonon to her master and to arrange, by formal purchase, to set her free from slavery. Someone—either Charisius or Abrotonon herself—is described as* "sound-minded," *or* "self-controlled," *or* "honest," *and Chaerestratus departs with his charge, uttering, as he leaves, the following two-edged compliment:*

CHAERESTRATUS

. . . .
. . is sound-minded, else he'd never, I know well,
Have held aloof from such a girl. I'll do the same.
[*Exeunt Chaerestratus and Abrotonon.*

---

821 β[4] begins. 824 -κακά, Capps, S[2].
831 S[2] reports υι \ . υΛC . | :
831–5 Verse-ends reported by J[2].
834 S[2] suppl. 835 α̣, J[2]. / λ, S[2].
848 H[3], quat. z, p. 11.

Scene. ΣΜΙΚΡΙΝΗΣ

ΣΜΙΚΡΙΝΗΣ

850 ἂν μὴ κατάξω τὴν κεφαλήν σου, Σωφρόνη,
κάκιστ' ἀπολοίμην. νουθετήσεις καὶ σύ με;
"προπετῶς ἀπάγω τὴν θυγατέρ'," ἱερόσυλε γραῦ;
ἀλλὰ περιμείνω καταφαγεῖν τὴν προῖκά μου
τὸν χρηστὸν αὐτῆς ἄνδρα; καὶ λόγους λέγω
855 περὶ τῶν ἐμαυτοῦ; ταῦτα συμπείθεις με σύ;
οὐκ ὀξυλαβῆσαι κρεῖττον; οἰμώξει μακρὰ
ἂν ⌈ἔ⌉τι λαλῇς. τί; κρίνομαι πρὸς Σωφρόνην;
[610] "μετάπεισον αὐτήν, ὅταν ἴδῃς." οὕτω τί μοι
ἀγαθὸν γένοιτο, Σωφρόνη, γάρ, οἴκαδε
860 ἀπιών—τὸ τέλμ' εἶδες παριοῦσ'; ἐνταῦθά σε
τὴν νύκτα βαπτίζων ὅλην ἀποκτενῶ,
κἀγώ σ⌈ε⌉ ταὔτ' ἐμοὶ φρονεῖν ἀναγκάσω
καὶ μὴ στασιάζειν. ἡ θύρα παιητέα,
κεκλειμένη γάρ ἐστι. παῖδες. παιδίον.
865 ἀνοιξάτω τις. παῖδες, οὐχ ὑμῖν λέγω;

853 ἀλλὰ, L². / ἀλλ' ἦ, S², Wilam.

THE ARBITRANTS

SCENE. SMICRINES *alone*

Smicrines has returned determined to carry out his threat to force Pamphila to abandon her husband and to go back, with her dowry, to her father's house. Since persuasion does not avail with her, force must be employed. From the time Smicrines enters at the side-entrance till he reaches his son-in-law's door he is scolding at Sophrona, rehearsing, in monologue, his intended conversation with her. He alone is still in ignorance of the true situation.

SMICRINES (*to himself*)

If I don't crack that head of yours, O Sophrona,
May deep damnation seize me! You'd admonish me?
You too? I'm headstrong, am I, taking home my girl?
You hag, you temple-looter! I'm to wait about
Till this fine lord of hers shall eat up what I gave
As dowry? And am I to bandy arguments
About my own? To that would you persuade me, you?
Were it not better quick to take the upper hand?
You'll rue it bitterly if you wag tongue again.
What? I discuss the case with Sophrona as judge?
"Persuade her to a change when you get sight of her!"
As so I hope for blessing, *you* 'tis I'll persuade.
For, Sophrona, on my way home—you've seen the pond
As you've passed by—well, there I'll make an end of you
And souse you under all the livelong night, until
I make you think my thoughts and stop your taking part
Against me.

(*Approaches the door of Charisius's house.*)

I must bang this door. It's locked. Boys! Boy!
Let someone open! Boys! Do I not order you?
(*Onesimus opens the door and comes out, but bars the entrance to Smicrines.*)

SCENE. ΣΜΙΚΡΙΝΗΣ, ΟΝΗΣΙΜΟΣ

ΟΝΗΣΙΜΟΣ

τίς ἐσθ' ὁ κόπτων τὴν θύραν; ὦ, Σμικρίνης
ὁ χαλεπός, ἐπὶ τὴν προῖκα καὶ τὴν θυγατέρα
[620] *ἥκων;*

ΣΜΙΚΡΙΝΗΣ

ἔγωγε, τρισκατάρατε.

ΟΝΗΣΙΜΟΣ

καὶ μάλα
ὀρθῶς· λογιστικοῦ γὰρ ἀνδρὸς καὶ σφόδρα
870 *φρονοῦντος ἡ σπουδή· τό θ' ἅρπασμ', Ἡράκ*
θαυμαστὸν οἷον·

ΣΜΙΚΡΙΝΗΣ

πρὸς θεῶν καὶ δαιμόνων—

ΟΝΗΣΙΜΟΣ

174 K *οἴει τοσαύτην τοὺς θεοὺς ἄγειν σχολὴν*
ὥστε τὸ κακὸν καὶ τἀγαθὸν καθ' ἡμέραν
νέμειν ἑκάστῳ, Σμικρίνη;

ΣΜΙΚΡΙΝΗΣ

λέγεις δὲ τί;

ΟΝΗΣΙΜΟΣ

875 *σαφῶς διδάξω σ'· εἰσὶν αἱ πᾶσαι πόλεις,*
ὅμοιον εἰπεῖν, χίλιαι· τρισμύριοι
οἰκοῦσ' ἑκάστην· καθ' ἕνα τούτων οἱ θεοὶ
[630] *ἕκαστον ἐπιτρίβουσιν ἢ σῴζουσι;*

870 Assignment of parts, Capps. // *τό θ'*, L². / *τὸ* who assigns from *τὸ δ' ἅρπασμα* to *δαιμόνων*, all to Sm After *σπουδή* there is a double point (:) or C, and no of speaker is indicated in 871.

THE ARBITRANTS

SCENE. SMICRINES, ONESIMUS

ONESIMUS

Who's knocking at the door? Oh, is it Smicrines,
The tough one, for the dowry and his daughter come?

SMICRINES

You're right. It's I, you thrice accursèd scamp.

ONESIMUS

Quite so,
Indeed! 'Tis like a calculator, very keen,
This energy! And this kidnapping, Heracles,
A perfect marvel this!

SMICRINES

By gods and deities!

ONESIMUS (*didactically*)

Now do you think that gods have leisure time to spare
For parcelling the good and ill, day in, day out,
To each and all, O Smicrines?

SMICRINES

What do you mean?

ONESIMUS

I will instruct you clearly. In the world, all told,
Roughly there are one thousand cities,[1] and in each
Dwell thirty thousand. Do you think that each of them,
Each several one, the gods preserve or ruin?

[1] *cf.* Ar. *Wasps*, 707, and Ferguson, *Greek Imperialism*, p. 42.

878–880 Parts assigned, Allinson, *i.e.* σῴζουσι: πῶς· L². / S² gives line 879 to Onesimus.

ΣΜΙΚΡΙΝΗΣ

πῶς;

λέγεις γὰρ ἐπίπονόν τιν' αὐτοὺς ζῆν ⌜βίον.⌝

ΟΝΗΣΙΜΟΣ

880 752 K "οὐκ ἆρα φροντίζουσιν ἡμῶν ⌜οἱ θεοί⌝;"
φήσεις. ἑκάστῳ τὸν τρόπον συν⌜ῴκισαν
φρούραρχον· οὗτος ἐνδ⌜ελεχὴς παρὼν ἕνα⌝
ἐπέτριψεν, ἂν αὐτῷ κακῶς χρῆ⌜σθαι δοκῇ⌝,
ἕτερον δ' ἔσωσεν. οὗτός ἐσθ' ἡμῖν θεός,
885 ὅ τ' αἴτιος καὶ τοῦ καλῶς καὶ τοῦ κακῶς
πράττειν ἑκάστῳ. τοῦτον ἱλάσκου ποῶν
μηδὲν ἄτοπον μηδ' ἀμαθές, ἵνα πράττῃς καλῶς.

ΣΜΙΚΡΙΝΗΣ

[640] εἶθ', οὑμός, ἱερόσυλε, νῦν τρόπος ποεῖ
ἀμαθές τι;

ΟΝΗΣΙΜΟΣ

συντρίβει σε.

ΣΜΙΚΡΙΝΗΣ

τῆς παρρησίας.

ΟΝΗΣΙΜΟΣ

890 ἀλλ' ἀπαγαγεῖν παρ' ἀνδρὸς αὑτοῦ θυγατέρα
ἀγαθὸν σὺ κρίνεις, Σμικρίνη;

ΣΜΙΚΡΙΝΗΣ

λέγει δὲ τίς
τοῦτ' ἀγαθόν; ἀλλὰ νῦν ἀναγκαῖον.

ΟΝΗΣΙΜΟΣ

θεᾷ;
τὸ κακὸν ἀναγκαῖον λογίζεθ' οὑτοσί.
τοῦτόν τις ἄλλος, οὐχ ὁ τρόπος, ἀπολλύει.

881 S[2].
882 ἐνδελεχὴς παρών, Robert, S[2], J[2]. // ἕνα, Allinson. / φύλαξ, Robert.

SMICRINES

What!
If that were true, the gods would live a life of toil!

ONESIMUS

"Well, do not then the gods look out for us?" you'll
say.
To each of us they have allotted Character
As garrison-commander. Ever present, he
Brings one to ruin, whoso seems to use him ill;
Another man he saves. Our deity is this,
And he's responsible for each man's faring well
Or badly. Him propitiate by doing naught
That's boorish or outlandish, that you prosper well.

SMICRINES

Well, then, you temple-looter, is *my* character
Now doing aught that's boorish?

ONESIMUS

It is smashing you!

SMICRINES

Why, what impertinence!

ONESIMUS

Well, do you call it "good"
From husband to divorce one's daughter, Smicrines?

SMICRINES

Who says it's *good*? 'Tis now necessity.

ONESIMUS

You see?
This man sets down what's base as a necessity!
Some other, not his Character, destroyeth him.

---

883 *χρῇ, Σμικρίνη*, from *χρι* pap., S[2].
884 H[4], quat. z, p. 12.
890 *αὑτοῦ*, Ell., Leo. / *σαυτοῦ*, pap.

895 καὶ νῦν μὲν ὁρμῶντ' ἐπὶ πονηρὸν πρᾶγμά σε
ταὐτόματον ἀποσέσωκε, καὶ καταλαμβάνεις
διαλλαγὰς λύσεις τ' ἐκείνων τῶν κακῶν,
[650] αὖθις δ' ὅπως μὴ λήψομαί σε, Σμικρίνη,
προπετῆ, λέγω σοι. νῦν δὲ τῶν ἐγκλημάτων
900 ἀφίεσο τούτων, τὸν δὲ θυγατριδοῦν λαβὼν
ἔνδον πρόσειπε.

ΣΜΙΚΡΙΝΗΣ

θυγατριδοῦν, μαστιγία;

ΟΝΗΣΙΜΟΣ

παχύδερμος ἦσθα καὶ σύ, νοῦν ἔχειν δοκῶν.
οὕτως ἐτήρεις παῖδ' ἐπίγαμον; τοιγαροῦν
τέρασιν ὅμοια πεντάμηνα παιδία
905 ἐκτρέφομεν.

ΣΜΙΚΡΙΝΗΣ

οὐκ οἶδ' ὅ τι λέγεις.

ΟΝΗΣΙΜΟΣ

ἡ γραῦς δέ γε
οἶδ', ὡς ἐγῷμαι. τότε γὰρ οὑμὸς δεσπότης
τοῖς Ταυροπολίοις—

ΣΜΙΚΡΙΝΗΣ

Σωφρόνη.

ΟΝΗΣΙΜΟΣ

ταύτην λαβὼν
[660] χορῶν ἀποσπασθεῖσαν—αἰσθάνει γε;

And you, now, started full tilt for a wicked deed,
Haphazard luck has saved and for these ills you'll find
Adjustment and release. But let me, Smicrines,
Not find you headstrong any more! I tell you that
Yet from these allegations stand acquitted now.
Go you within. Take up your daughter's child and give
Your blessing to it.

(*Onesimus stands aside and motions towards the door.*)

SMICRINES

Daughter's child, you whipping-post?

ONESIMUS

You were a fathead,[1] you, and thought yourself so smart!
So carefully you watched your marriageable child!
And therefore five-months' infants, first class prodigies,
We rear!

SMICRINES

I don't know what you mean.

ONESIMUS

But that old crone,
I'm thinking, knows. For master, at the Festival
Of Tauropolia—

SMICRINES (*calling into the house*)

Ho! Sophrona!

ONESIMUS

He caught
And drew her from the dance and—Get my meaning?

[1] Literally "pachyderm," giving a different turn in English.

ΣΜΙΚΡΙΝΗΣ

ναί·

ΟΝΗΣΙΜΟΣ

νυ⌈νὶ⌉ δ' ἀναγνωρισμὸς αὐτοῖς γέγονε καὶ
910 ἅπαντ' ἀγαθά.

Scene. ΣΜΙΚΡΙΝΗΣ, ΟΝΗΣΙΜΟΣ, ΣΩΦΡΟΝΗ

ΣΜΙΚΡΙΝΗΣ

τί φησιν, ἱερόσυλε γραῦ;

ΣΩΦΡΟΝΗ

"ἡ φύσις ἐβούλεθ', ᾗ νόμων οὐδὲν μέλει·
γυνὴ δ' ἐπ' αὐτῷ τῷδ' ἔφυ."

ΣΜΙΚΡΙΝΗΣ

τί μῶρος εἶ;

ΣΩΦΡΟΝΗ

τραγικὴν ἐρῶ σοι ῥῆσιν ἐξ Αὐγῆς ὅλην,
ἂν μή ποτ' αἴσθῃ, Σμικρίνη.

ΣΜΙΚΡΙΝΗΣ

σύ μοι χολὴν
915 κινεῖς παθαινομένη· σὺ γὰρ σφόδρ' οἶσθ' ὅτι
⌈τέρα⌉ς λέγει νῦν,

ΟΝΗΣΙΜΟΣ

οἶδά <γ' εὖ>, εὖ ἴσθ', ὅτι
⌈ἡ γραῦ⌉ς προτέρα συνῆκε.

908 ναί, Lefebvre. / γε : νη : pap.
912 ἔφυ : τιμωροσει : L[2].
916 τέρας, Capps suppl. / οὗτος, Arnim, etc. // οἶδά <γ' εὖ>, Allinson suppl. and assigned to Onesimus. / οἶδ' <ἔγωγ'>, Capps. / οἶδα. (Smi.) <πῶς>, S[2]. / οἶδα : εὖ ἴσθ', L[2].
917 ἡ γραῦς προτέρα, Wilam. / . . . . . C προτερα, L[2].

SMICRINES

Yes

ONESIMUS

And now they've had a recognition scene, and all
Is well.

Enter Sophrona from the house of Charisius.]

SCENE. SMICRINES, ONESIMUS, SOPHRONA.

SMICRINES

What is he saying, temple-looting hag?

SOPHRONA (*who has overheard Onesimus*)[1]

"'Tis Nature willed it, unto whom no law's a bar,
And just for this was woman born."

SMICRINES

What's that? You're daft?

SOPHRONA

From Auge I'll declaim a tragic speech entire
If you don't sometime soon wake up, O Smicrines.

SMICRINES

You stir my bile with your declaiming. Monstrous this
He's saying, you know well!

ONESIMUS (*interrupting*)

I know at least, know well,
The crone was first to see through this.

[1] Sophrona answers by quoting from the *Auge*, a lost play by Euripides, in which (also by means of a ring) Heracles is identified as the father of Auge's child. (See Capps, *ad loc.*)

ΣΜΙΚΡΙΝΗΣ

πάνδεινον λέγεις.

ΣΩΦΡΟΝΗ

[670] *⌜οὐ γέγο⌝νεν εὐτύχημα μεῖζον οὐδὲ ἕν.*

ΣΜΙΚΡΙΝΗΣ

⌜εἰ τοῦ⌝τ' ἀληθές ἐσθ' ὃ λέγεις, τὸ παιδίον

[*Cairo MS. of* 'Επιτρ. *ends.*]

SMICRINES

Outrageous tale!

SOPHRONA

There's never been a greater piece of luck, not one!

SMICRINES

If this is true that you are saying, then the child—

. . . .

(End of the MS. For the probable close of the play, see above, Introduction, page 8.)

OTHER FRAGMENTS OF ΕΠΙΤΡΕΠΟΝΤΕΣ

1.

894 K *φιλῶ σ', Ὀνήσιμ', ⌜εἰ σὺ καὶ⌝ περίεργος εἶ.*

2.

850 K *οὐδὲν γλυκύτερόν ἐστιν ἢ πάντ' εἰδέναι.*

3.

. . . . *τί δ' οὐ ποεῖς*
ἄριστον; ὁ δ' ἀλύει πάλαι κατακείμενος.

4.

175 K *ἀργὸς δ' ὑγιαίνων τοῦ πυρέττοντος πολὺ*
ἀθλιώτερος, διπλάσια ⌜γ'⌝ ἐσθίει μάτην.

5.

178 K . . . . *ἐπέσπασα*
ἐπὶ τὸ τάριχος ἅλας, ἐὰν οὕτω τύχῃ.

6.

176 K *ἐλευθέρῳ τὸ καταγελᾶσθαι μὲν πολὺ*
αἴσχιόν ἐστι, τὸ δ' ὀδυνᾶσθ' ἀνθρώπινον.

7.

179 K *οὐθὲν πέπονθας δεινόν, ἂν μὴ προσποῇ.*

8.

185 K *ἐχῖνος* . . . .

No. 1 is referred to *Epitrepontes* by van Leeuwen, etc. / *εἰ σὺ καὶ*, Capps. / *καὶ σύ*, Codd.

No. 2 referred to *Epitrepontes* by van Leeuwen. / *γλυκύτερόν ἐστιν*, Cobet. / *γὰρ γλυκύτερον*, Codd.

No. 3, line 1. Phot. s. *ἄλυς*.

No. 4, line 2. *διπλάσια γοῦν ἐσθίει μάτην*, Codd. / *μάτην γοῦν ἐσθίει διπλάσια*, Wilam. *cf.* Hutloff, who prefixes it to

OTHER FRAGMENTS OF "ARBITRANTS"

1. (CHARISIUS ?)

Onesimus, I love you, busybody though you are.

2. (ONESIMUS ?)

There's naught more pleasing than to know the facts entire.

3. (ONESIMUS *to* COOK ?)

Now why don't you serve breakfast? He's sprawled out there long since upon the couch, and chafes.

4. (SMICRINES ?)

An idle man in health is much more wretched than the fever-patient, at any rate he eats a double portion and for naught.

5. (A COOK)

I cast more salt upon the salted-meat, if so it chance.

6.

For free-born man to be mocked is more shameful by far, but suffering pain is common to mankind.

7.

You've suffered naught outrageous, if you'll make as if it were not so.

8.

A (wide-necked) jug (?).

St. Pet. fragments, as does also S[2], who conjectures: *διπλάσια γοῦν μάτην ⌈κατ⌉εσθίει . . . // γ'*, Allinson suppl.

No. 5 *ἐπέσπασα*, MSS., Athen. / *ἐπισπάσω*, Herw. // *ἐὰν*, Elmsley. / *ἂν*, Codd.

No. 6 *αἴσχιον*, Codd. / *αἴσχιστον*, Heringa, Kock.

No. 8, note *cf.* Kock, "*χύτρας εἶδος μεγαλοστόμου καὶ μεγάλης*. / Capps compares: *ἐγχυτριάζειν*.

THE GIRL FROM SAMOS

THE GIRL FROM SAMOS[1]

INTRODUCTION

Although more than half of this play is lost, the parts preserved are so nearly unbroken that we can study with confidence Menander's style and method through continuous scenes. Some of the characters seem little more than stock types, but Chrysis, if we may judge by what remains, exhibits some of the more delicate character-drawing—unselfishness and pathos—that recurs in the admirable delineation of Abrotonon in *The Arbitrants.* Demeas, too, is much more than a type. He will not be confused in memory with any other of Menander's personages. An allusion to Chaerephon in v. 401 is thought (*cf.* Capps, p. 233) to date the composition some time not later than 310 B.C. This would tally well enough with the poet's growing firmness of touch in delineating character.

Certain details in the unfolding of the plot are lost owing to the breaks in the text, but, by holding in solution some alternative possibilities, we may probably follow the main[2] thread of the story and,

[1] The title of this play is *inferred* from the allusions in lines 53 and 142 which seem to identify it with the "Samian Girl of Menander," cited by Phrynichus in quoting from the play the one fragment (see below) previously known. For a possible supplementary title: "or the Wet-nurse," see note 1 on p. 136.

[2] Possibly, however, the story of the Samian girl, who gives the title to the play, may have been made very prominent in the missing acts.



A COMIC POET REHEARSING A MASK.

(*Lateran Museum, Rome.*)

incidentally, enjoy fully the two or three scenes which add materially to a vivid conception of Athenian life.

The plot, as far as it can be made out, is briefly as follows. Demeas, a well-to-do Athenian bachelor, has adopted Moschion, whom he loves as his own son. He is living in a comfortable home, with Chrysis as mistress of the house. Chrysis had come to Athens as a young girl of unknown parentage from Samos. Demeas had taken her to his home, and a sincere affection exists between them, although her supposed foreign extraction prevents formal marriage, according to traditional Athenian custom. The son, Moschion, has fallen in love with Plangon, daughter of Niceratus, Demeas's friend and next-door neighbour. As Niceratus is too poor to give Plangon an adequate marriage portion the young couple do not venture to confess their love to their fathers. During a somewhat prolonged absence [1] of Demeas from home Chrysis gave birth to a child by him. The child died. Meanwhile Plangon has given birth to a child by Moschion, and Chrysis, from an unselfish desire to help Moschion, and also, doubtless, impelled by her awakened maternal instinct, undertakes to rear the child. Demeas returns, and Chrysis, knowing (apparently) that he is averse to having a child of his own, does not attempt to assume that the child is hers, but says that it is a foundling and persuades him, with difficulty, to allow her to keep it in the house.[2]

[1] This is an inference, as our text stands, but a necessary one. Otherwise Menander's "mirror of life" is badly cracked!

[2] There is another theory, adopted by various editors, that there are two babies in the house at once—one Plangon's and

It may seem, indeed, less probable that he would have consented to rear a foundling than to have been reconciled to his own child by Chrysis. The situation, however, is necessary for the entanglement of the plot. Demeas on his return hears some vague rumours which make him anxious about Moschion,

one the child of Demeas and Chrysis. This theory is ably defended by Capps (see *Menander*, Introduction, pp. 224 ff.). There are some allusions in the text as preserved that seem to give colour to it. If it could be shown that Menander was often inclined to the broadly farcical it might seem more cogent, but, in our ignorance of the matter contained in the missing lines, the alternative theory, adopted above, furnishes a working hypothesis which is, I believe, at least not inconsistent with the situations developed in the course of the play. The main difficulty is a difficulty on any (tenable !) theory. Demeas is surprised when he sees Chrysis suckling a baby herself. His surprise only proves that he, not knowing that she had herself given birth to a child, had accepted without suspicion her request to adopt a foundling. The confused references to the baby by the excited Niceratus and Demeas and the contradictions and involuntary admissions of half-truth into which the slave, Parmenon, is betrayed, would all seem natural to an audience in possession of the plot as unfolded in the missing scenes. In line 384, for instance, Niceratus's exclamation, "Was I not bamboozled by him?" seems to imply definitely that in this scene he now knows that *the* baby is Plangon's and Moschion's. Two babies are not mentioned outright in the lines preserved. When Demeas (l. 377) says "mine" it is subtle (see Capps, *ad loc.*), but not necessary, to assume that he is unconsciously speaking of his son, not his grandson. That Demeas (l. 170) gives more than one maid-servant to the banished Chrysis might seem to lend colour to the theory of two babies, both alive; but line 161, just before, certainly lends no support to this. The chief difficulty, perhaps, in the theory of the one living child is that there seems to be insufficient reason why Parmenon should not own up that the baby is the child of Moschion and Plangon when (ll. 101 ff.) he finds Demeas has made his damaging discovery.

and has recourse at once to the usual parental therapeutics. He announces to Moschion that he is to marry Plangon, the daughter of Niceratus. Moschion acquiesces with such unexpected alacrity that Demeas, even at this point, is almost rendered suspicious. When our manuscript begins, at the opening of the second[1] act, the preparations for the wedding are well under way. The text itself will develop the remainder of the plot, as far as it is extant.

[1] The question of the identification of the Acts in the fragments preserved is perplexing. The first fragment of the Cairo MS. seems to be near the beginning of the play, *i.e.* very near the beginning of Act II. The lacuna (after l. 204) seems to be mechanically determined (see Capps, p. 233) as consisting of about 140 lines. Consequently it is assumed that line 414 begins Act III. But the closing scene of this "Act III" also seems to bring us close to a natural ending of the whole play. We must therefore either assume two acts missing at the end, with a recrudescence of plot-entanglement, involving perhaps (on the two living babies theory) a resurrection of Chrysis's suppressed infant or, more probably, a detailed recognition of the supposed "Samian" as being really of Attic parentage; or else assume that the missing acts should have a place somewhere earlier in the play. In the latter case Act "III" should be numbered Act V, and the numbering of the lines would be mere guess-work.

⌜ΣΑΜΙΑ ΜΕΝΑΝΔΡΟΥ

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

Δημέας
Παρμένων
Μάγειρος
Χρυσίς
Νικήρατος
Μοσχίων
[Τρύφη]

Χορὸς συμποτῶν

Κωφά· ὑπηρέται τοῦ Μαγείρου, γραῦς, δοῦλοι.⌝

THE GIRL FROM SAMOS

DRAMATIS PERSONAE

DEMEAS, *an Athenian citizen.*

PARMENON, *house-slave of Demeas.*

COOK, *or public caterer.*

CHRYSIS, *a free-born Samian girl, nominal wife of Demeas.*

NICERATUS, *neighbour of Demeas and father of Plangon.*

MOSCHION, *adopted son of Demeas.*

(TRYPHA, ? *slave in the household of Niceratus.*)

CHORUS *of revellers.*

MUTES : *Servants of the caterer; an old nurse; men-servants and maids of the household of Demeas.*

SCENE : *Athens,*[1] *before the adjacent, but not contiguous, houses of Demeas and Niceratus.*

The whole of the first[2] *act is lost. For the complicated situation there unfolded, see above.*

Between the acts the audience is probably provided with entertainment by the chorus, perhaps made up of wedding guests.

---

[1] Or, possibly, in some country deme of Attica. Compare Harmon, *B.Ph.W.S.* No. 34/5, p. 1111.

[2] But see above, Introduction, p. 133, note 1.

ΣΑΜΙΑ[1] ΜΕΝΑΝΔΡΟΥ

ACT II

Scene 1. ΔΗΜΕΑΣ

ΔΗΜΕΑΣ

ὅστ⌜ις⌝ . . . .
ἢ μαίν⌜ομαι⌝ . . . .
ʼλαβὼν ἐπ' ἀγαθ⌜ῷ⌝. . . . .
ὡς γὰρ τάχιστ' εἰσῆλθον, ὑπερεσπουδακὼς
5 τὰ τοῦ γάμου πράττειν, φράσας τὸ πρᾶγμ' ἁπλῶς
τοῖς ἔνδον ἐκέλευσ' εὐτρεπίζειν πάνθ' ἃ δεῖ,
καθαρὰ ποεῖν, πέττειν, ἐνάρχεσθαι κανοῦν.
ἐγίγνετ' ἀμέλει πάνθ' ἑτοίμως, τὸ δὲ τάχος
τῶν πραττομένων ταραχήν τιν' αὐτοῖς ἐνεπόει,
10 ὅπερ εἰκός. ἐπὶ κλίνης μὲν ἔρριπτ' ἐκποδὼν
τὸ παιδίον κεκραγός, αἳ δ' ἐβόων ἅμα·

[1] A double title, Σαμία ἢ Τίτθη, is suggested by Harmon, *B.P.W.S.* No. 34/35, p. 1109. *cf.* fragm. of *Titthe* of Statius Caecilius. Compare also Menander's Τίτθη, see below, p. 438.

---

1 G[1], quat. v, p. 1.
11 αἳ δ', "est sûr," L[2]. / οἳ δ', S[2].

THE GIRL FROM SAMOS

ACT II

Scene 1. DEMEAS *alone*

Apparently only a few lines are missing. The papyrus begins with three broken lines in which Demeas, who has just come out of his house in a state of great excitement, appears to be saying in effect:

DEMEAS

"I'm either crazy or I've been most shamefully treated, that too by her whom on a time I took in kindness and have honoured ever since."[1]

He then continues (taking the audience, from time to time, into his confidence):

. . . .

For soon as ever I had come into the house,
All in a hurry to prepare the wedding-feast,
I, merely stating to the household what was on,
Gave orders to make ready all things requisite:
To furbish up; to cook; and with the basket-rite[2]
To make beginning. Everything was going on,
Of course, quite smoothly, but the haste to do their tasks
Would bring in some confusion, as you might expect,
Amongst them. On a bed there lay, to one side flung,
The baby, bawling on and on. The servants too

[1] See Capps *ad loc.* The numbers begin with the first line indicated in the Cairo MS. Act I and some additional lines have been lost.

[2] A basket with barley grains, to be scattered on the head of the victim, was first carried around the altar. See Capps *ad loc.*, and *cf. Periceiromene*, 878.

“ἄλευρ’, ὕδωρ, ἔλαιον ἀπόδος, ἄνθρακας.”
καὐτὸς διδοὺς τούτων τι καὶ συλλαμβάνων
⌜εἰς τὸ⌝ ταμεῖον ἔτυχον εἰσελθών, ὅθεν
15 πλείω προαιρῶν καὶ σκοπούμενος σ⌜υχνὰ⌝
οὐκ εὐθὺς ἐξῆλθον. καθ’ ὃν δ’ ἦν χρόνον ἐγὼ
ἐνταῦθα, κατέβαιν’ ἀφ’ ὑπερῴου τις γυνὴ
ἄνωθεν εἰς τοὔμπροσθε τοῦ ταμει<δ>ίου
οἴκημα· τυγχάνει γὰρ ἱστεών τις ὤν,
20 ὥσθ’ ἥ τ’ ἀνάβασίς ἐστι διὰ τούτου τό τε
ταμεῖον ἡμῖν. τοῦ δὲ Μοσχίωνος ἦν
τίτθη τις αὕτη πρεσβυτέρα, γεγονυῖ’ ἐμὴ
θεράπαιν’, ἐλευθέρα δὲ νῦν. ἰδοῦσα δὲ
τὸ παιδίον κεκραγὸς ἠμελημένον
25 ἐμέ τ’ οὐδὲν εἰδυῖ’ ἔνδον ὄντ’, ἐν ἀσφαλεῖ
εἶναι νομίσασα τοῦ λαλεῖν, προσέρχεται,
καὶ ταῦτα δὴ τὰ κοινά “φίλτατον τέκνον,”
εἰποῦσα καὶ “μέγ’ ἀγαθόν· ἡ μάμμη δὲ ποῦ;”
ἐφίλησε, περιήνεγκεν· ὡς δ’ ἐπαύσατο
30 κλᾶον, πρὸς αὑτήν φησιν· “ὦ τάλαιν’ ἐγώ,
πρῴην τοιοῦτον ὄντα Μοσχίων’ ἐγὼ
αὐτὸν ἐτιθηνούμην ἀγαπῶσα, νῦν δ’, ⌜ἐπεὶ⌝
παιδίον ἐκείνου γέγον⌜εν, ἄλ⌝λη καὶ τό⌜δε⌝

. . . .
35 . . . .
. . . .
. . . . α καὶ
. . . . νέναι
. . . . ⌜κ⌝αὶ θεραπαινιδίῳ τινὶ

15 συχνὰ, Hense, Wil. suppl. / ε̣ . . . ., L^2. / τινα̣, S^2.
18 ταμει<δ>ίου, Herw., Hense, S^2. / ταμειΐου, L^2. / ταμιειδ Croenert, Capps.
33 γεγον.λC . λη, J^2. 37 G^2, quat. y, p. 2.
39 / . . . . . ι̣ . . . . ικεκαι, or ιν.ι̣και, J^2.

Were shouting, "Flour! Water! Give me oil! Some coals!"
And I myself, too, helping, giving this and that,
Into the store-room, as it chanced, had gone, from whenee
I did not come directly, busy laying out
More food than common and inspecting many things
Within. Just then, while I was there, a woman came,
Descending from an upper storey, from above,
Into the store-room's antechamber.—For with us,
There's an apartment, as it happens, for the looms,
So placed that through it is the entrance to the stairs
And to the store-room.—She was nurse to Moschion
And getting on in years, a former slave of mine
But now set free.—And, when she caught sight of the child
A-bawling, bawling as it lay left all alone,
She, knowing nothing of my being there inside,
Comes forward; thinks herself quite safe for chattering
Such things you know as women will—thus: "Darling child!"
Says she, and "Blessed treasure, where's its mammy gone?"
And then she kissed and carried it about and, when
It stopped its crying, to herself she says, "Ah me!
Ah, wretched that I am, it seems but yesterday
That I was fondly suckling Moschion himself,
And, now that here he has a baby of his own,
Another <serves as nurse.>

. . . .
. . . .
. . . .
. . . .
. . . .
. . . . then to a serving-maid

40 ἔξωθεν εἰστρέχοντι· "λούσατ', ὦ τάλαν,
τὸ παιδίον," φησίν· "τί τοῦτ'; ἐν τοῖς γάμοις
τοῖς τοῦ πατρὸς τὸν μικρὸν οὐ θεραπεύετε;"
[40] εὐθὺς δ' ἐκείνη "δύσμορ', ἡλίκον λαλεῖς,"
φησ', "ἔνδον ἐστὶν αὐτός." "οὐ δήπου γε· ποῦ;"
45 "ἐν τῷ ταμιείῳ"—καὶ παρεξήλλαξέ τι—
"αὐτὴ καλεῖ, τίτθη, σε," καὶ "βάδιζε καὶ
σπεῦδ'. οὐκ ἀκήκο' οὐδέν, εὐτυχέστατα."
εἰποῦσ' ἐκείνη δ' "⌜ὦ⌝ τάλαινα τῆς ἐμῆς
λαλιᾶς," ἀπῆλθεν ἐκποδὼν οὐκ οἶδ' ⌜ὅπο⌝ι.
50 κἀγὼ προῆλθον τοῦτον ὅνπερ ἐνθάδε
τρόπον ἀρτίως ἐξῆλθον, ἡσυχῇ πάνυ,
ὡς οὔτ' ἀκούσας οὐδὲν οὔτ' ᾐσθημένος.
[50] αὐτὴν δ' ἔχουσαν αὐτὸ τὴν Σαμίαν ὁρῶ
ἔξω διδοῦσαν τιτθίον παριὼν ἅμα.
55 ὥσθ' ὅτι μὲν αὐτῆς ἐστι τοῦτο γνώριμον
εἶναι, πατρὸς δ' ὅτου ποτ' ἐστίν, εἴτ' ἐμο⌜ῦ⌝
εἴτ'—οὐ λέγω δ', ἄνδρες, πρὸς ὑμᾶς τοῦτ' ἐγώ,
οὔθ' ὑπονοῶ, τὸ πρᾶγμα δ' εἰς μέσον φέρω
ἅ τ' ἀκήκο' αὐτός, οὐκ ἀγανακτῶν οὐδέπω.
60 σύνοιδα γὰρ τῷ μειρακίῳ, νὴ τοὺς θεούς,
καὶ κοσμίῳ τὸν πρότερον ὄντι χρόνον ἀεὶ
καὶ περὶ ἔμ' ὡς ἔνεστιν εὐσεβεστάτῳ.
[60] πάλιν δ', ἐπειδὰν τὴν λέγουσαν καταμαθῶ
τίτθην ἐκείνου πρῶτον οὖσαν, εἶτ' ἐμοῦ

43 The numbers (40, 50, etc.) in brackets continue the numbering in L², ignoring the lacunae.
58 οὔθ' (= ὁ ἔτι) Wilam. J². / οὔθ', *alii*.

W o from without came running in: "You baggage, bathe
The child," says she. "What does this mean? Do you neglect
The little fellow on his father's wedding day?"
Straightway the girl: "How loud you chatter, luckless one!"
Says she: "The master's there inside." "It can't be. Where?"
"Why, in the store-room." Then in changing voice she says:
"Your mistress, nurse, is calling you," and adds: "Now go,
And hurry. Not a thing he's heard, most luckily."
Then, with the words: "Ah me, my wretched chattering!"
The old nurse vanished somewhere and made off. And I
Came forth with just such mien as when I now came here,
Quite calm as though I had not heard nor noticed aught.
And as I passed I saw the Samian out there
Nursing the child herself. So that it's ascertained
That hers it is—whoever fathered it, or I,
Or—nay, I'll mention not, good sirs, this further thought
That I conjecture—I just tell you what's the fact
And what I've heard myself—and I'm not angry—yet.
For in my heart I'm certain, by the gods, the lad
In times gone by has ever been a decent sort,
And always shown the utmost reverence for me.
But then again whene'er I realise the facts:
She was his nurse who let the matter out—this first;

65 λάθρᾳ λέγου⌈σ⌉αν, εἶτ' ἀποβλέψω πάλιν
εἰς τὴν ἀγαπῶσαν αὐτὸ καὶ βεβιασμένην
ἐμοῦ τρέφειν ἄκοντος, ἐξέστηχ' ὅλως.
ἀλλ' εἰς καλὸν γὰρ τουτον<ὶ> π⌈αρ⌉όνθ' ὁρῶ
τὸν Παρμένοντ' ἐκ τῆς ⌈ἀγορᾶς· ἐα⌉τέον
70 αὐτὸν παραγαγεῖν ἐστι τοῦ⌈τον οὕς τ' ἄγει.⌉

Scene 2. ΔΗΜΕΑΣ, ΠΑΡΜΕΝΩΝ, ΜΑΓΕΙΡΟΣ

ΠΑΡΜΕΝΩΝ

μάγειρ', ἐγὼ μὰ τοὺς θ⌈εούς,⌉ οὐκ οἶδα σὺ
ἐφ' ὅ τι μαχαίρας περιφ⌈έ⌉ρ⌈εις·⌉ ἱκανὸς γὰρ εἶ
[70] λαλῶν κατακόψαι πάντα.

ΜΑΓΕΙΡΟΣ

π⌈ρ⌉οσ⌈παίζε⌉ις ἐμοί,
ἰδιῶτ';

ΠΑΡΜΕΝΩΝ

ἐγώ;

ΜΑΓΕΙΡΟΣ

δοκεῖς γ' ἐμ⌈οί, νὴ⌉ τοὺς θεούς,
75 εἰ πυνθάνομαι πόσα⌈ς τραπέζας μέλλετε
ποεῖν, πόσα⌈ι γυ⌉ναῖκές εἰσ⌈ι,⌉ πηνίκα
ἔσται τὸ δεῖπνον, εἰ δεήσει προσλαβεῖν
τραπεζοποιόν, εἰ κέραμός ἐστ' ἔνδοθεν

68 I[3], quat. y, p. 3. / τουτον<ὶ> παρόνθ' ὁρῶ, S[2], fro
τον◯\|(.)|⊙' ὁρῶ, J[2].
70 Allinson suppl. / τούτους θ' οὓς ἄγει, S[1]. / τούτους ἐκποδών, S
71 Wilam. suppl. 73 π.)σ . . . . . ισεμοι, J[2].
74 Croenert, Headlam, suppl.

Next, that she talked behind my back; and then again,
When I recall the one who fondled it and urged
Against my wish its rearing, I'm beside myself.

(*Enter Parmenon and the Caterer with his assistants loaded with their paraphernalia. Demeas notices their approach and draws aside for the moment, remarking:*)

But stay, for just in time I see this Parmenon,
Back from the Market, present here. I must give way
And let him lead this fellow and his crew inside.

(*Demeas stands aside.*)

SCENE 2. DEMEAS, PARMENON, CATERER

PARMENON

Come, Cook! Now, by the gods, I see no reason why
You carry knives about. Your chatter is enough
To hash up all and sundry.

CATERER

What? You mock at me,
You ignoramus?

PARMENON

I?

CATERER [1]

I think so, by the gods.
When I but ask how many tables you intend
To set; how many ladies; at what hour you serve
The dinner; if a table-dresser must be fetched
Besides; if you've sufficient crockery within;

[1] Compare the scene in *The Counterfeit Heracles*, fragm. No. 518 K, below.

ὑμῖν ἱκανός, εἰ τοὐπτάνιον κατάστεγον,
80 εἰ τἄλλ' ὑπάρχει πάντα;

ΠΑΡΜΕΝΩΝ

κατακόπτεις γέ με;
εἰ λανθάνει σε, ⌜φί⌝λτατ', εἰς περικόμματα,
οὐχ ὡς ἔτυχεν.

ΜΑΓΕΙΡΟΣ

οἴμωζε.

ΠΑΡΜΕΝΩΝ

καὶ σὺ τοῦτό γε
παντὸς ἕνεκ'. ἀλλὰ παράγετ' εἴσω.

ΔΗΜΕΑΣ

Παρμένων.

ΠΑΡΜΕΝΩΝ

ἐμέ τις καλεῖ;

ΔΗΜΕΑΣ

<σὲ> ναίχι.

ΠΑΡΜΕΝΩΝ

χαῖρε, δέσποτα.

ΔΗΜΕΑΣ

85 τὴν ⌜σπυρίδα κ⌝αταθεὶς ἧκε δεῦρ'.

ΠΑΡΜΕΝΩΝ

ἀγαθῇ τύχῃ.

ΔΗΜΕΑΣ

τοῦ⌜τον μὲν οὐ⌝δέν, ὡς ἐγῷμαι, λανθάνει·
τά⌜χ' οἶδ⌝ε γὰ⌜ρ π⌝ραττόμενον ἔργον· ἔστι γὰρ
περίεργος εἴ τις ἄλλος. ἀλλὰ ⌜τὴν⌝ θύραν
προϊὼν πέπληχε.

84 <σὲ> Wilam. inserted. 86 Headlam.
87 S² from τC . . . . Cγα . . ραττομενον, J².

Your bake-house, is it covered in; if all things else
You have——

PARMENON

You hash me into hash, if you don't know,
And like an expert too, my friend.

CATERER

Go hang!

PARMENON

The same
To you, by all means. (*To attendants*) Come, pass in.
(*The Cook and attendants enter the house. Demeas comes forward.*)

DEMEAS

Hist, Parmenon!

PARMENON (*looking about*)

Somebody calling me?

DEMEAS (*approaching him*)

Yes, you.

PARMENON

Ah! Greeting, sir.

DEMEAS (*sternly*)

You stow that hamper and return.

PARMENON (*disturbed*)

Luck help me, yes.

(*Parmenon slips into the house with the basket.*)

DEMEAS (*alone*)

There's not a thing, I take it, that escapes this man.
He's quick to know what's going on. A meddler he,
If ever anyone. Enough! He's banged the door.
He's coming.

(*Parmenon, as he comes out, calls back to Chrysis.*)

ΠΑΡΜΕΝΩΝ

δίδοτε, Χρυσί, πάνθ' ὅσ' ἂν

90 ὁ μάγειρος αἰτῇ· τὴν δὲ γραῦν φυλάττετε
ἀπὸ τῶν κεραμίων, πρὸς θεῶν. τί δεῖ ποεῖν,
δέσποτα;

ΔΗΜΕΑΣ

"τί δεῖ ποεῖν ⌜σέ⌝;" δεῦρ' ἀπὸ τῆ⌜ς θύ⌝ρας.
[90] ἔτι μικρόν.

ΠΑΡΜΕΝΩΝ

ἤν.

ΔΗΜΕΑΣ

ἄκουε δ⌜ὴ⌝ νῦν, Π⌜α⌝ρ⌜μένων·⌝
ἐγώ σε μαστιγοῦν, μὰ τοὺς δώδεκα θ⌜εούς,⌝
95 οὐ βούλομαι διὰ πολλά.

ΠΑΡΜΕΝΩΝ

μαστιγοῦν; ⌜τί γὰρ⌝
πεποίηκα;

ΔΗΜΕΑΣ

συγκρύπτεις τι πρός μ', ᾔ⌜σθημ'⌝ ἐγώ.

ΠΑΡΜΕΝΩΝ

μὰ τὸν Διόνυσον, μὰ τὸν Ἀπ⌜ό⌝λλ⌜ω, 'γὼ μὲν οὔ,⌝
μὰ τὸν Δία τὸν σωτῆρα, μὰ τὸν Ἀ⌜σκληπιόν,—⌝

ΔΗΜΕΑΣ

παῦ, μηδέν' ὄμνυ'· οὐ γὰρ εἰκάζεις ⌜καλῶς.⌝

ΠΑΡΜΕΝΩΝ

100 ἢ μήποτ' ἄρ'—

ΔΗΜΕΑΣ

οὗτος, βλέπε δεῦρ'.

89 δίδοτε, S[2] from pap., see *M.S.* p. 42. S[2] continues line to Demeas. / πέπληχε : δίαγε, L[2].
92 σέ inserted from σε in margin, S[2].
97 'γὼ μὲν οὔ, Headlam suppl. / μὰ τὸν Ἄρη, S[2].

PARMENON

Chrysis, you provide for everything
The Caterer demands. But, 'fore the gods, do you
Keep that old hussy from the pots. (*To Demeas*)
Now, master, what?
What must I do?

DEMEAS (*sarcastically*)

"What must you do?" Come from the door.
A little further.

PARMENON (*obeying*)

Well?

DEMEAS

Now listen, Parmenon.
I do not wish to scourge you, by the twelve gods, no,
For many reasons.

PARMENON

Scourge me? Why? What have I done?

DEMEAS

You're holding something back from me. I've noticed it.

PARMENON

By Dionysus! By Apollo! No, not I.
No, no, by Zeus the Saviour! By Asclepius!

DEMEAS

Stop, stop, no oaths from you. Wide of the mark your guess.

PARMENON

Now may I never—

DEMEAS

You! Look here.

ΠΑΡΜΕΝΩΝ

·ἰδο⌜ύ· βλέπω·⌝

ΔΗΜΕΑΣ

τὸ παιδίον τίνος ἐστίν;

ΠΑΡΜΕΝΩΝ

· ἦν—τὸ παιδίον—;

ΔΗΜΕΑΣ

τίνος ἔ⌜στ' ἐρωτ⌝ῶ.

ΠΑΡΜΕΝΩΝ

Χρυ⌜σί⌝δ⌜ος.⌝

ΔΗΜΕΑΣ

πατρὸς δὲ τοῦ;

ΠΑΡΜΕΝΩΝ

[100] σό⌜ν γ' ἐστίν.

ΔΗΜΕΑΣ

ἀπόλ⌝ωλας· φενακίζεις μ'.

ΠΑΡΜΕΝΩΝ

ἐγώ;

ΔΗΜΕΑΣ

οἶδα γὰρ ἀκριβῶ⌜ς πάν⌝τα καὶ ⌜τὸ παιδίον⌝
105 ὅτι Μοσχίωνός ⌜ἐστιν,⌝ ὅτι σύνοισθα σύ,
δ ⌜γὰρ τ⌝εκ⌜εῖν οὔ φ⌝ησι νῦν αὕτη τρέφει.

ΠΑΡΜΕΝΩΝ

τίς φη⌜σιν;

ΔΗΜΕΑΣ

εἶ⌝δ⌜ον· ἀ⌝λλ' ἀπόκριναι τοῦτό μοι·
. . . . . ἐστίν;

100 ἰδού, Jens./βλέπω, Dumbabin and Sudhaus, *R.M.* 1911, p. 489./φράσον, S[2]. 101 I[4], quat. y, p. 4.
102 ἔστ' ἐρωτῶ, Jens. 103 Jens. suppl.
104 οἶδα γάρ, J[2], L[2]. // τὸ παιδίον, Allinson suppl. from /. αιπC . . ιον, "παιδίον possible," J[2].

PARMENON

Well, there I do.

DEMEAS

The baby? Whose is he?

PARMENON (*confused*)

I say—the baby—why—

DEMEAS

Is whose, I ask.

PARMENON

Well—Chrysis's.

DEMEAS

Its father, who?

PARMENON

'Tis yours.

DEMEAS

You're done for. You are cheating me.

PARMENON

What, I?

DEMEAS

I know the whole precisely; know about the child
That it is Moschion's; that you are in the plot,
She suckles now the child she says she didn't bear!

PARMENON

But who says that?

DEMEAS

I saw it—Nay, but tell me this,
What is [the truth]?

---

106 S² suppl. from /C‾ . ΙϵΚ . . . . . *ησι*, as read by him.
107 Jensen.
108 S² suppl. *τὶ γὰρ* from pap. . ι̣ . λ̣ (.) / *τίνος*, K² and Capps. // S².

ΠΑΡΜΕΝΩΝ

ε⸢ἰ γένοιτ⸣ο τἄλλα λανθάνειν.

ΔΗΜΕΑΣ

τί "λανθάνειν"; ἱμάντα, παῖδές, τις δότω
110 ἐπὶ τουτονί μοι τὸν ἀσεβῆ.

ΠΑΡΜΕΝΩΝ

μή, πρὸς θεῶν.

ΔΗΜΕΑΣ

στίξω σε, νὴ τὸν Ἥλιον.

ΠΑΡΜΕΝΩΝ

στίξεις ἐμέ;

ΔΗΜΕΑΣ

ἤ⸢δ⸣η γ'.

ΠΑΡΜΕΝΩΝ

ἀπόλωλα.

ΔΗΜΕΑΣ

ποῖ σύ, ποῖ, μαστιγία;
[110] λάβ' αὐτόν. ὦ πόλισμα Κεκροπίας χ⸢θ⸣ονός,
ὦ ταναὸς αἰθήρ, ὦ—τί, Δημέα, βοᾷς;
115 τί βοᾷς, ἀνόητε; κάτεχε σαυτόν. καρτέρει.
οὐδὲν γὰρ ἀδικεῖ Μοσχίων σε· παράβολος
ὁ λόγος ἴσως ἔστ', ἄνδρες, ἀλλ' ἀληθινός.
εἰ μὲν γὰρ ἢ βουλόμενος ἢ ⸢κρατούμε⸣νος
ἔρωτι τοῦτ' ἔπραξεν ἢ μισῶ⸢ν ἐμέ,⸣
120 ἦν ⸢ἂ⸣ν ἐπὶ τῆς αὐτῆς διανο⸢ίας ἧ⸣ς τότ⸢ε⸣
ἐμοί τε παρατ⸢ε⸣ταγμένος. νυνὶ δέ μοι

118 Körte, Leeuw. suppl. / δουλόμενος, S².
120 (end) σιοτ. = ἧς τότ⸢ε⸣, J², S². 121 Jensen.

PARMENON

God grant the rest remain concealed.

DEMEAS

What's that? "Concealed"!
(*Shouting to the slaves within*)
A scourge, slaves, someone give to me
To flog this godless fellow here.

PARMENON

No, by the gods!

DEMEAS

By Helios! Now I'll tattoo you.

PARMENON

Me? Tattoo?

DEMEAS

Yes, now. (*A slave appears with a lash.*)

PARMENON

I'm done for! (*Takes to his heels.*)

DEMEAS

Where, you whipping post, where now?
O, catch him. (*Parmenon makes good his escape.*)
Citadel of land Cecropian!
O far-flung ether! O—(*checking himself*) Why shoutest, Demeas?
Why dost thou shout, thou fool? Restrain thyself. Endure.
For Moschion does thee no wrong. (*To the audience*)
This statement, sirs,
Is hazardous, perhaps, but truthful. If some wish
Had made him do it, or the mastery of Love
Or hate of me, he'd still be of the self-same mind
As formerly he was, with all his forces ranged,
Lined up against me. As it is, in my eyes now

ἀπολελόγηται τὸν φανέντ' αὐτῷ γάμον
[120] ἄσμενος ἀκούσας· οὐκ ἐρῶν γάρ, ὡς ἐγὼ
τότ' ᾠόμην, ἔσπευδεν, ἀλλὰ τὴν ἐμὴν
125 Ἑλένην φυγεῖν βουλόμενος ἔνδοθέν ποτε·
αὕτ⌈η γάρ⌉ ἐστιν αἰτία τοῦ γεγονότος.
⌈κατέλα⌉βεν αὐτόν που μεθύοντα δηλαδή,
⌈οὐκ ὄν⌉τ' ἐν ἑαυτοῦ· πολλὰ δ' <ἔργ'> ἐργάζεται
⌈τοιαῦτ⌉' ἄκρατος καὶ νεότης, ὅταν λάβῃ
130 ⌈καιρό⌉ν, ἐπιβουλεύσαντά τοι τοῖς πλησίον.
⌈οὐδενὶ⌉ τ⌈ρό⌉πῳ γὰρ πιθανὸν εἶναί μοι δοκεῖ,
⌈τὸν εἰς ἅπ⌉αντας κόσμιον καὶ σώφρονα
[130] ⌈τοὺς ἀλ⌉λοτρίους εἰς ἐμὲ τοιοῦτον γεγονέναι,
⌈οὐδ' ε⌉ἰ δεκάκις ποητός ἐστι, μὴ γόνῳ,
135 ἐμὸς υἱός. οὐ γὰρ τοῦτο, τὸν τρόπον δ' ὁρῶ.
χαμαιτύπη δ' ἄνθρωπος, ὄλεθρος—ἀλλὰ τί;
οὐ γὰρ περίεσται, Δημέα. νῦν ἄνδρα χρὴ
εἶναί σ'. ἐπιλαθοῦ τοῦ πόθου, πέπαυσ' ἐρῶν,
καὶ τἀτύ⌈χημα⌉ μὲν τὸ γεγονὸς κρύφθ' ὅσον
140 ἔνεστι, διὰ τὸν υἱόν, ἐκ τῆς δ' οἰκίας
ἐπὶ τὴν κεφαλὴν εἰς κόρακας ὦσον τὴν κακὴν
Σαμίαν. ἔχεις δὲ πρόφασιν ὅτι τὸ παιδίον
[140] ἀνείλετ'. ἐμφανίσῃς γὰρ ἄλλο μηδὲ ἕν,
δακὼν δ' ἀνάσχου· καρτέρησον εὐγενῶς.

Scene 3. ΔΗΜΕΑΣ, ΜΑΓΕΙΡΟΣ

ΜΑΓΕΙΡΟΣ

145 ἀλλ' ἆρα πρόσθεν τῶν θυρῶν ἐστ' ἐνθάδε,
παῖ, Παρμένων; ἄνθρωπος ἀπορέδρακέ με
ἀλλ' οὐδὲ μικρὸν συλλαβών.

128 <ἔργ'>, Leo inserted.
130 καιρόν, Herw., Leeuw. / . . . . ν pap. / μηδέν, S[2].
131 ⌈οὐδενὶ⌉ τ⌈ρό⌉πῳ, J[2] from . . . . . . ⁻ ͻ . πω, pap.
135 F[1], quat. y, p. 5. 139 Pap. has τατυμημεν.

He's cleared himself, for when this marriage scheme
 was broached
He eagerly gave ear. For not because in love,
As then I thought, was he so eager, but because
He wished at last to shun my "Helen" there within.
For her I hold responsible for what has chanced.
She came upon him, we'll suppose, when drunk,
 forsooth,
And not himself. Many a deed like this is wrought
Through youth's incontinence, when Opportunity,
Who plots against his neighbour, gets the upper hand.
For not at all does this seem credible to me
That he, so orderly, and continent towards all
Outsiders, now should prove to be like this towards me;
Not though he ten times were adopted, not my son
By blood. For I don't think of that. His character
I mark. But she's a common woman of the slums,
A pest, a—nay, why rage? By that, O Demeas,
You'll get no further. Now you needs must be a man;
Forget your longing; cease from loving; and conceal,
As far as may be, for your son's sake, this mischance
That has occurred, and thrust headforemost to the
 crows,
Out of your house, this evil Samian. You have
A pretext, too, because she took that baby in.
For you must not make clear a single thing beside.
Endure and set your teeth. Bear up like high-bred
 man.

[*Enter Caterer with an attendant from the house.*

SCENE 3. DEMEAS, CATERER

CATERER (*to his slave*)

Now isn't he somewhere here outside the door—say,
 boy—
That Parmenon? The fellow's run away from me
And helped me not one little bit.

ΔΗΜΕΑΣ

ἐκ τοῦ μέσου

ἄναγε σεαυτόν.

ΜΑΓΕΙΡΟΣ

Ἡράκλεις, τί τοῦτο, παῖ;

μαινόμενος εἰσδεδράμηκεν εἴσω τις γέρων,—

150 ἢ τί τὸ κακόν ποτ' ἐστί; τί δέ μοι τοῦτο, παῖ;

νὴ τὸν Ποσειδῶ, μαίνεθ', ὡς ἐμοὶ δοκεῖ·

κέκραγε γοῦν παμμέγεθες. ἀστεῖον πάνυ

[150] εἰ τὰς λοπάδας ἐν τῷ μέσῳ μο⌈ι⌉ κειμένας

ὄστρακα ποήσαι πάνθ' ὅμοια.—τὴν θύραν

155 πέπληχεν. ἐξώλης ἀπόλοιο, Παρμένων,

κομίσας με δεῦρο. μικρὸν ὑπαποστήσομαι.

Scene 4. ΔΗΜΕΑΣ, ΧΡΥΣΙΣ [1]

ΔΗΜΕΑΣ

οὔκουν ἀκούεις; ἄπιθι.

ΧΡΥΣΙΣ

ποῖ γῆς, ὦ τάλαν;

ΔΗΜΕΑΣ

εἰς κόρακας ἤδη.

ΧΡΥΣΙΣ

δύσμορος—

ΔΗΜΕΑΣ

ναί, "δύσμορος·"

ἐλεεινὸν ἀμέλει τὸ δάκρυον. παύσω σ' ἐγώ,

160 ὡς οἴομαι—

[1] S² adds Μάγειρος to Sc. 4.

159 There is double point (:) after δάκρυον, but no paragraphus.

DEMEAS (*to the cook*)

Be off with you!
Out of my way. (*Demeas rushes into the house.*)

CATERER (*to his slave*)

Good Heracles! What means it, boy?
Some old man in a frenzy burst in at a run,
Now what the mischief, boy? What does it mean,
I say?

(*Hears a clamour within.*)

He's crazy, by Poseidon, as I think. At least
He's roaring mightily. Nice thing 'twould be indeed
If he should take my platters, lying there exposed,
And smash them all to shards. He's banging at the
door.
May utter ruin seize you, Parmenon, who brought
Me here. I'll stand off, so—a little to one side.

(*Withdraws into the angiportus or alley-way between the houses, to watch Demeas, Chrysis, and nurse with the child come from the house. Demeas is speaking.*)

Scene 4. DEMEAS, CHRYSIS

DEMEAS

You hear me, don't you? Off! Begone!

CHRYSIS

But where, poor dear?

DEMEAS

Straight to the crows.

CHRYSIS (*weeping*)

Unhappy—

DEMEAS

Oh, "unhappy," yes!
Of course your weeping's pitiful. I'll stop you, though,
I think.

ΧΡΥΣΙΣ

τί ποοῦσαν;

ΔΗΜΕΑΣ

οὐδέν. ἀλλ' ἔχεις
τὸ παιδίον, τὴν γραῦν· ἀποφθείρου τάχυ.

ΧΡΥΣΙΣ

ὅτι τοῦτ' ἀνειλόμην;

ΔΗΜΕΑΣ

διὰ τοῦτο καὶ—

ΧΡΥΣΙΣ

τί "καί;"

ΔΗΜΕΑΣ

[160] διὰ τοῦτο· τοιοῦτ' ἦν τὸ κακόν, <εὖ> μανθάνω·
τρυφᾶν γὰρ οὐκ ἠπίστασ'.

ΧΡΥΣΙΣ

οὐκ ἠπιστάμην;

165 τί δ' ἔσθ' ὃ λέγεις;

ΔΗΜΕΑΣ

καίτοι πρὸς ἔμ' ἦλθες ἐνθάδε
ἐν σινδονίτῃ, Χρυσί,—μανθάνεις;—πάνυ
λιτῷ.

ΧΡΥΣΙΣ

τί οὖν;

ΔΗΜΕΑΣ

τότ' ἦν ἐγώ σοι πάνθ', ὅτε
φαύλως ἔπραττες.

ΧΡΥΣΙΣ

νῦν δὲ τίς;

163 <εὖ> insert and continue to Demeas, Allinson. / <οὐ> insert Ell., Wil., and give <οὐ> μανθάνω to Chrysis. There is no (:) and no paragraphus.

CHRYSIS

From doing what?

DEMEAS (*checking himself*)

Oh, nothing. But you have
The child; the crone. Off with you to perdition!
Quick!

CHRYSIS

Because of his adoption?

DEMEAS

That, and—

CHRYSIS

Well, why "and"?

DEMEAS

Yes, that. 'Twas some such thing amiss, I know it well:
You knew not how to live in clover.

CHRYSIS

"Knew not how—?"
What's this you say?

DEMEAS

And this, though you came here to me—
D'ye know it?—Chrysis, in a shift, a plain one, too.

CHRYSIS

Well, what of that?

DEMEAS

Then I was all in all to you,
When you were poor.

CHRYSIS

And who is now?

ΔΗΜΕΑΣ

μή μοι λάλει.

⌜ἔχει⌝ς τὰ σαυτῆς πάντα· προστίθημί σοι,

170 ⌜ἰδού, θ⌝εραπαίνας, χρυσί'· ἐκ τῆς οἰκίας

ἄπιθι.

ΧΡΥΣΙΣ

τὸ πρᾶγμ' ὀργή τίς ἐστι· προσιτέον.

βέλτιστ', ὅρα—

ΔΗΜΕΑΣ

τί μοι διαλέγει;

ΧΡΥΣΙΣ

μὴ δακῇς.

ΔΗΜΕΑΣ

[170] ἑτέρα γὰρ ἀγαπήσει τὰ παρ' ἐμοί, Χρυσί, νῦν,

καὶ τοῖς θεοῖς θύσει.

ΧΡΥΣΙΣ

τί ἐστιν;

ΔΗΜΕΑΣ

ἀλλὰ σὺ

175 υἱὸν πεπόηκας· πάντ' ἔχεις.

ΧΡΥΣΙΣ

οὔπω· δάκνει.

ὅμως —

ΔΗΜΕΑΣ

κατάξω τὴν κεφαλήν, ἄνθρωπέ, σου,

ἄν μοι διαλέγῃ.

170 Paragraphus? // ἰδού, Robert. / ⌜ὅθεν θ⌝εράπαινα, S χρυσί', Lef., Capps. / Χρυσί, Sudh. *R.M.* 1911, p. 190, hiatus. But see Maas, *R.M.* 1913, p. 362.

171 προσιτέον : pap. The punct. indicates an asic F², quat. y, p. 6.

DEMEAS (*impatiently*)

Don't talk to me.

You've all that is your own. Then too I give to you—

Here, see—maidservants, gold. Out of my house. Begone!

CHRYSIS (*aside*)

This thing's some gust of wrath. I must make up to him. (*To Demeas, pleadingly*)

Dear sir, look here—

DEMEAS

Why talk to me?

CHRYSIS

Nay, don't be vexed.

DEMEAS

Another woman, Chrysis, now will gladly take
My gifts and thank the gods besides.

CHRYSIS (*bewildered*)

What's up?

DEMEAS

But you,
You've got yourself a son, you've all you want.

CHRYSIS

Not yet;
You're grieved.

(*Once more appealing to him*)

Yet still—

DEMEAS

I'll break tha headpiece, wench, of yours,
If you talk on to me!

ΧΡΥΣΙΣ

καὶ δικαίως· ἀλλ' ἰδού,

εἰσέρχομ' ἤδη.

ΔΗΜΕΑΣ

τὸ μέγα πρᾶγμ'. ἐν τῇ πόλει

ὄψει σεαυτὴν νῦν ἀκριβῶς ἥτις εἶ.

180 αἱ κατά σε, Χρυσί, πραττόμεναι δραχμὰς δέκα

μόνας ἑταῖραι <δια>τρέχουσ' ἐπὶ δεῖπνα καὶ

πίνουσ' ἄκρατον ἄχρις ἂν ἀποθάνωσιν,—ἢ

[180] πεινῶσιν ἂν μὴ τοῦθ' ἑτοίμως καὶ ταχὺ

ποῶσιν. εἴσει δ' οὐδενὸς τοῦτ', οἶδ' ὅτι,

185 ἧττον σύ, καὶ γνώσει τίς οὖσ' ἡμάρτανες.

ἕσταθι.

ΧΡΥΣΙΣ

τάλαιν' ἔγω<γε> τῆς ἐμῆς τύχης.

Scene 5. ΧΡΥΣΙΣ, ΝΙΚΗΡΑΤΟΣ

ΝΙΚΗΡΑΤΟΣ

τουτὶ τὸ πρόβατον τοῖς θεοῖς μὲν τὰ νόμιμα

ἅπαντα ποιήσει θυθὲν καὶ ταῖς θεαῖς.

αἷμα γὰρ ἔχει, χολὴν ἱκανήν, ὀστᾶ καλά,

190 σπλῆνα μέγαν, ὧν χρεία 'στὶ τοῖς 'Ολυμπίοις.

178 ἤδη: pap. / Continued to Chrysis, K[2], S[2].
181 Capps restored. / ἑταῖραι τρέχουσιν ἐπὶ τὰ δεῖπνα καί, L[2]. / Sudh. conject. omission of line after ἑταῖραι.
186 ἔγω<γε>, Leo insert.

CHRYSIS

And serve me right. But, see,
I'm going in now.

DEMEAS (*blocking her way*)

High and mighty business, this!
Now you, when on the town, will know just what you are.
The girls of your sort, Chrysis, earn as courtesans
Their scant ten drachmas[1] as they run now here, now there,
To dinners, drinking to excess until they die
Or slowly starve, if they don't find death ready-made
And quick. You'll find this out as soon as anyone,
I'll warrant, and you'll know yourself and your mistake.

(*As Chrysis approaches the door and tries to enter*)

Keep off! Stand back!

(*Goes in. Chrysis, leaning against the portico, weeps.*)

CHRYSIS

Ah, wretched me, what fate is mine!

[*Enter Niceratus from the market. A slave accompanies him with a skinny old sheep.*]

Scene 5. NICERATUS, CHRYSIS

NICERATUS (*soliloquizing*)

This sheep here, when it's sacrificed, will furnish all
That's called for by the gods—and goddesses to boot.
For it has blood; has bile a-plenty; handsome bones;
A spleen full big—just what Olympians require.

[1] For Greek money values see table, p. 18 above.

πέμψω δὲ γεύσασθαι κατακόψας τοῖς φίλοις
τὸ κῴδιον· λοιπὸν γάρ ἐστι τοῦτό μοι.
[190] ἀλλ', Ἡράκλεις, τί τοῦτο; πρόσθε τῶν θυρῶν
ἕστηκε Χρυσὶς ἥδε κλάουσ'; οὐ μὲν οὖν
195 ἄλλη. τί ποτε τὸ γεγονός;

ΧΡΥΣΙΣ

ἐκβέβληκέ με
ὁ φίλος ὁ χρηστός σου· τί γὰρ ἄλλ';

ΝΙΚΗΡΑΤΟΣ

ὦ Ἡράκλεις,
τίς; Δημέας;

ΧΡΥΣΙΣ

ναί.

ΝΙΚΗΡΑΤΟΣ

διὰ τί;

ΧΡΥΣΙΣ

διὰ τὸ παιδίον.

ΝΙΚΗΡΑΤΟΣ

ἤκουσα καὐτὸς τῶν γυναικῶν ὅτι τρέφεις
ἀνελομένη παιδάριον. ἐμβροντησία.
200 ἀλλ' ἔστ' ἐκεῖνος ἡδύς, οὐκ ὠργίζετο
εὐθύς, διαλιπὼν δ' ἀρτίως.

195 τί ποτε τὸ γεγονός; Head., Leeuw., etc. to avoid ⏑⏑⏑⏑⏑ – of pap.: τιποτεστι τογεγονος.

200–201 οὐκ—ἀρτίως continued to Niceratus, Allinson. There is a : after ἀρτίως, a paragraphus under εὐθύς, and only one point after ἡδύς.

And for my friends I'll chop up and will send to them
The fleece to taste. For that is what is left to me.

(*The slave takes the sheep into the house of Niceratus. Niceratus becomes aware of Chrysis in front of the next-door house.*)

But, Heracles, what's this? Is't Chrysis standing here
Before the door a-weeping? It is she, none else.

(*Accosting her*)

Why, what on earth's the matter?

CHRYSIS

That fine friend of yours
Has turned me out. What would you more?

NICERATUS

Good Heracles!
Who? Demeas?

CHRYSIS

Yes.

NICERATUS

Why?

CHRYSIS

Upon this child's account.

NICERATUS

Now from my women-folk myself I'd heard of this,
That you've adopted and are bringing up a child.
A crack-brained scheme! But he's an innocent, he is.
He didn't fly off at the start—no, not till now,
After an interval.

ΧΡΥΣΙΣ

ὅς καὶ φράσας
εἰς τοὺς γάμους μοι τἄνδον εὐτρεπῆ π⌜ο⌝ε⌜ῖν⌝
[200] μεταξύ μ' ὥσπερ ἐμμανὴς ἐπεισπεσ⌜ὼν⌝
ἔξωθεν ἐκκέκλεικε.

ΝΙΚΗΡΑΤΟΣ

Δημέας χ⌜ολᾷ⌝;

(*Lacuna of circa* 140 *verses to* F³.)

At the end of the preceding scene Niceratus offered Chrysis the shelter of his house, into which they retired, with the child and nurse. At this point the unfounded suspicions which Demeas harbours against Moschion and Chrysis were cleared up (vv. 412 ff.). *Probably Moschion has heard of them from Parmenon, whom he has met in the city. We must assume, further, that after Demeas retired into his house to resume the interrupted arrangements for the wedding Moschion and Niceratus held a conversation, in which the latter, curious concerning the quarrel between Demeas and Chrysis, questioned the young man about the baby which Chrysis had taken to rear, and that Moschion declared that it was a foundling of unknown parentage. The scene between Demeas and*

SCENE. ΔΗΜΕΑΣ, ΝΙΚΗΡΑΤΟΣ

ΔΗΜΕΑΣ

. . . .

345 ἀλλὰ πάλιν ἐλθὼν—

ΝΙΚΗΡΑΤΟΣ

τὸ δεῖνα "μικρόν;" ὦ τᾶν, οἴχο⌜μαι⌝·
πάντα πράγματ' ἀνατέτραπται, τέλος ἔχει.

345 F³, quat. y, p. 11. / οἴχομαι, Wil. / οιχC., pap. / οἴχεται, Lef., Capps.

346 Line confused: παντατατπραγματ' ανατετραπται τελος εχει : νη Δια, pap. / πάντα πράγματ', Herwerd., Wil. // νὴ <τὸν> Δία, Crön. etc. // πάντα τέλος ἔχει, τὰ πράγματ' ἀνατέτραπται : νὴ Δία, trans. S².

CHRYSIS

Yes, when he'd bidden me
Make all things ready for the wedding in the house,
He burst in like a madman in the midst of all
And barred me out of doors.

NICERATUS

Can Demeas be mad?

(*Lacuna of about* 140 *lines.*)

Niceratus, into which we are introduced in F[3]*, then ensues. Demeas has learned that his suspicions were unfounded as regards his son and, incidentally, has apparently learned also the true explanation of the situation which* (v. 54) *originally led him to suspect Chrysis, and he is now eager enough to receive her back into his home* (v. 367). *As to his quarrel with Chrysis, he cannot divulge to Niceratus the real reason for it. But in answer to the latter's inquiries concerning it he probably refers to the "foundling" as the cause of the trouble and then informs Niceratus that it is a bastard child of Plangon, without, however, saying who the father is. He tries to persuade Niceratus that it is, after all, a "trifling" matter.*

SCENE. DEMEAS, NICERATUS

DEMEAS

. . . .
. . . . <all that was a mere trifle>
Nay, return now[1] . . .

NICERATUS

What's that? "Trifling"? O my friend,
I'm done-for quite.
Everything has gone to ruin. All is over.

(*Rushes within.*)

[1] The livelier trochaic measure (ll. 345–413) is intended to reflect the greater excitement. The frequent changes of speakers within a single line, usual in Greek, is mechanically difficult in English verse.

ΔΗΜΕΑΣ

νὴ <τὸν> Δία.

οὑτοσὶ τὸ πρᾶγμ' ἀκούσας χαλεπανεῖ, κεκράξεται.
τραχὺς ἄνθρωπος, σκατοφάγος, αὐθέκαστος τῷ τρόπῳ.—
ἐμὲ γὰρ ὑπονοεῖν τοιαῦτα τὸν μιαρὸν ἐχρῆν, ἐμέ;
350 νὴ τὸν Ἥφαιστον, δικαίως ἀποθάνοιμ' ἄν. Ἡράκλεις,
ἡλίκον κέκ⌈ραγε.⌉ τοῦτ' ἦν. πῦρ βοᾷ. τὸ παιδίον
φησὶ ⌈ῥαχ⌉ιεῖ⌈ν, εἶτα⌉ πρήσειν. υἱϊδοῦν ὀπτώμενον
[210] ὄψομ⌈αι⌉. πά⌈λιν π⌉έπληχε τὴν θύραν.—στρόβιλος ⌈ἢ⌉
σκη⌈πτός, οὐκ ἄ⌉νθρωπός ἐστι.

ΝΙΚΗΡΑΤΟΣ

Δημέα, συνίσταται
355 ἐπ' ἐμὲ καὶ πάνδεινα ποιεῖ πράγμαθ' ἡ Χρυσίς.

ΔΗΜΕΑΣ

τί φῄς;

ΝΙΚΗΡΑΤΟΣ

τὴν γυναῖκά μου πέπεικε μηδὲν ὁμολογεῖν ὅλως
μηδὲ τὴν κόρην· ἔχει δὲ πρὸς βίαν τὸ παιδίον
οὐ προήσεσθαί τέ φησιν. ὥστε μὴ θαύμαζ' ἐὰν
αὐτόχειρ αὐτῆς γένωμαι.

ΔΗΜΕΑΣ

τῆς γυναικὸς αὐτόχειρ;

352 φησι . . . ιει . . . . εμπρησειν, Jens. / ῥαχιεῖν, Körte. // εἶτα πρήσειν, Leo. // υἱϊδοῦν from ὑιδοῦν, Rich., corr. for υἱωδουν, pap.
353 ὀψο/ . . . πα . . pap. / ὄψομαι, Wil. / πάλιν, J². // ἤ, add. Lef.

DEMEAS

Yes, by Zeus.
·t's happened, vexed he'll be,

swinish, obstinate in

me thoughts like that to

e justly done to death.
a outcry in Niceratus's house.)
Good Heracles!
roaring! I was right. He shouts for fire;
ys that he
st will chop, then burn the baby. Roasting grandson I shall see.
Now again the door he's banging. Cyclone he, or thunderbolt,
Not a trace of human in him.

NICERATUS (*at the door*)

Demeas, 'gainst me is leagued
Chrysis in outrageous action.

DEMEAS

What is this you say to me?

NICERATUS

Chrysis has my wife persuaded not a single fault to own;
What is more, my daughter neither. She by force the baby holds;
Says she will not hand him over. Hence you need not be surprised
If this hand of mine shall slay her.

DEMEAS

Slay the woman with your hand?

ΝΙΚΗΡΑΤΟΣ

360 πάντα γὰρ σύνοιδεν αὕτη.

ΔΗΜΕΑΣ

μηδαμῶς, Νικήρατε.

ΝΙΚΗΡΑΤΟΣ

σοὶ δ' ἐβουλόμην προειπεῖν.

ΔΗΜΕΑΣ

οὑτοσὶ μελαγχολᾷ.
εἰσπεπήδηκεν. τί τούτοις τοῖς κακοῖς τις χρήσεται;
[220] οὐδεπώποτ' εἰς τοιαύτην ἐμπεσών, μὰ τοὺς θεούς,
οἶδα ταραχήν. ἔστι μέντοι τὸ γεγονὸς φράσαι σαφῶς
365 πολὺ κράτιστον.—ἀλλ', Ἄπολλον, ἡ θύρα πάλιν ψοφεῖ.

SCENE. ΔΗΜΕΑΣ, ΧΡΥΣΙΣ, ΝΙΚΗΡΑΤΟΣ

ΧΡΥΣΙΣ

ὢ τάλαιν' ἐγώ, τί δράσω; ποῖ φύγω; τὸ παιδίον
λήψεταί μου.

ΔΗΜΕΑΣ

Χρυσί, δεῦρο.

ΧΡΥΣΙΣ

τίς καλεῖ μ';

NICERATUS

Yes, for she knows all about it.

DEMEAS

Don't do that, Niceratus.

NICERATUS

Yes, I wanted to forewarn you.

(Rushes back into the house.)

DEMEAS

Sure, he's melancholy mad.

With a jump indoors he's vanished. In this mischief what's to do?

Never, by the gods, no never, have I known myself till now

Caught in such a hurly-burly. After all, 'twere far the best

Clearly to explain the matter—Phoebus! There's the door again.

(Chrysis comes running from the house of Niceratus, the baby in her arms. Niceratus, a club in his hand, is in hot pursuit. He has overheard enough to infer that Moschion is father of the child.)

Scene. DEMEAS, CHRYSIS, NICERATUS

CHRYSIS

What am I to do, unhappy? Where escape to? From me now

He will wrest the child.

DEMEAS

Here! Chrysis!

CHRYSIS *(bewildered)*

Who is calling?

ΔΗΜΕΑΣ

εἴσω τρέχε.

ΝΙΚΗΡΑΤΟΣ

ποῖ σύ, ποῖ φεύγεις;

ΔΗΜΕΑΣ

Ἄπολλον, μονομαχήσω τήμερον,
ὡς ἔοικ', ἐγώ. τί βούλει; τίνα διώκεις;

ΝΙΚΗΡΑΤΟΣ

Δημέα,
370 ἐκποδὼν ἄπελθ'. ἔα με γενόμενον τοῦ παιδίου
ἐγκρατῆ τὸ πρᾶγμ' ἀκοῦσαι τῶν γυναικῶν.

ΔΗΜΕΑΣ

μαίνεται.
ἀλλὰ τυπτήσεις μ';

ΝΙΚΗΡΑΤΟΣ

ἔγωγε.

ΔΗΜΕΑΣ

θᾶττον εἰσφθάρηθι σύ.
[230] ἀλλὰ μὴν κ⌈ἄγω⌉γ⌈ε⌉. φεῦγε, Χρυσί· κρείττων ἐστί
μου.
πρότερος ἅπτει μου σὺ νυνί.

ΝΙΚΗΡΑΤΟΣ

ταῦτ' ἐγὼ μαρτύρομαι.

374 πρότερος—νυνί : pap. / Continued to Demeas, L, J². // ταῦτ', J²./τοῦτ', L².

DEMEAS (*pointing to his own house*)

Here! Run in!

NICERATUS

(*to Chrysis as she runs toward the house of Demeas*)

You, now! Where—where are you running?

(*Tries to intercept her, but Demeas intervenes.*)

DEMEAS (*to himself*)

By Apollo, as it seems,

I am in for single combats, that's the order of the day.

(*To Niceratus*)

What d'ye want? Whom are you chasing?

NICERATUS

Demeas, stand off! Away!

Once my hands are on the baby I will hear the women's tale.

DEMEAS (*aside, trying to hold Niceratus*)

He is crazy. (*To Niceratus*) What! You'll hit me?

NICERATUS

Yes, sir!

DEMEAS (*aside to Chrysis*)

Quick now! Curse you, in!

(*To Niceratus*)

Well, then, here is one from me, sir.

(*Returns the blow and grapples with Niceratus while he calls to Chrysis.*)

Chrysis! He's the stronger. Run!

(*Chrysis makes her escape into the house of Demeas. The men separate. Demeas continues.*)

You began it first and seized me.

NICERATUS

I protest that is not so.

ΔΗΜΕΑΣ

375 σὺ δ' ἐ⌜π'⌝ ἐ⌜λευ⌝θέρ⌜αν⌝ γυναῖκα λαμβάνεις βακτήριον
⌜καὶ διώ⌝κεις;

ΝΙΚΗΡΑΤΟΣ

συκοφαντεῖς.

ΔΗΜΕΑΣ

καὶ σὺ γάρ.

ΝΙΚΗΡΑΤΟΣ

τὸ παιδίον
⌜οὐ δίδω⌝σ' ἐμοί;

ΔΗΜΕΑΣ

γέλοιον· τοὐμόν;

ΝΙΚΗΡΑΤΟΣ

ἀλλ' οὐκ ἔστι σόν.

ΔΗΜΕΑΣ

⌜περίμε⌝ν'· ὤνθρωποι,—

ΝΙΚΗΡΑΤΟΣ

κέκραχθι· τὴν γυναῖκ' ἀποκτενῶ
εἰσιών· τί γὰρ ποήσω;

ΔΗΜΕΑΣ

τοῦτο μοχθηρὸν πάλ̣ι̣ν̣
380 οὐκ ἐάσω. ποῖ σύ; μένε δή.

ΝΙΚΗΡΑΤΟΣ

μὴ πρόσαγε τὴν χεῖρά μοι.

376 Suppl. Robert. 377 οὐ δίδωσ̣', S². 378 /. . . . . . ι̣, J² suppl. 379 τί γὰρ ποήσω (: ?) cont. to Niceratus, J². // πάλιν, J². // F⁴, quat. y, p. 12.

DEMEAS

And against a free-born woman you would take and use your stick?
You would chase her?

NICERATUS

This is blackmail.

DEMEAS

That description just fits you.

NICERATUS

She, refusing me the baby—

DEMEAS

Nonsense! Mine?

NICERATUS

Nay, yours 'tis not

(*Tries to push him aside.*)

DEMEAS

Wait a bit, sir. Help me, people!

NICERATUS

Bawl! I'll kill the woman though,
Once inside. For what else can I?

DEMEAS (*aside*)

Here's a sorry mess again.
I'll prevent him.
(*To Niceratus, threateningly, again blocking his way*)
Where now? Stop there!

NICERATUS

Don't you lay your hand on me!

ΔΗΜΕΑΣ

κάτεχε δὴ σ⌈ε⌉αυτόν.

ΝΙΚΗΡΑΤΟΣ

ἀδικεῖς, Δημέα, με, δῆλος εἶ,

καὶ τὸ πρᾶγμα πᾶν σύνοισθα.

ΔΗΜΕΑΣ

τοιγαροῦν ἐμοῦ πυθοῦ,

[240] τῇ γυναικὶ μὴ 'νοχλήσας μηδέν.

ΝΙΚΗΡΑΤΟΣ

ἆρ' ὁ σός με παῖς

ἐντεθρίωκεν;

ΔΗΜΕΑΣ

φλυαρεῖς. λήψεται μὲν τὴν κόρην·

385 ἔστι δ' οὐ τοιοῦτον. ἀλλὰ περιπάτη⌈σον⌉ ἐνθαδὶ

μικρ⌈ὰ⌉ μετ' ἐμοῦ.

ΝΙΚΗΡΑΤΟΣ

περιπατήσω;

ΔΗΜΕΑΣ

καὶ σεα⌈υτὸν σύλ⌉λαβε.

οὐκ ἀκήκοας λεγόν⌈των,⌉ εἰπέ μοι, ⌈Νικήρα⌉τε,

τῶν τραγῳδῶν ὡς γενόμενος ⌈χρυσὸ⌉ς ὁ Ζ⌈εὺς⌉ ἐρρύη

διὰ τέγους, κατειργμένην δὲ παῖδ' ἐμοίχευσέν

π⌈οτε⌉;

ΝΙΚΗΡΑΤΟΣ

390 εἶτα δὴ τί τοῦτ';

384 Hesych.

386 σύλλαβε, Ell., Wilam. / ἀνάλαβε, Legrande. / κατάλαβε, Leo.

388 χρυσὸς ὁ Ζεῦς, transposed, Crön. / ὁ Ζεῦς χρυσὸς, L[2].

389 π.τε : suppl. J[2].

DEMEAS

Calm yourself.

NICERATUS

You do me mischief, Demeas. You're shown up plain.
You know all about the matter.

DEMEAS

Well, then, get your facts from me.
Leave the woman unmolested.

NICERATUS (*suspiciously*)

Yes, but there's your son, I say.
Was I not by him bamboozled?

DEMEAS

Nonsense! He will wed the girl.
No, there's no such thing the matter. Come and walk a bit with me—
Just aside here.

NICERATUS

I go walking?

DEMEAS

Yes, and take yourself in hand.
(*The two men talk as they stroll up and down.*)
Haven't you heard the actors telling, answer me, Niceratus,
How that Zeus a golden shower once in bygone days became,
Through a roof he trickled downward, tricked a maid imprisoned there?

NICERATUS

What of that, pray?

ΔΗΜΕΑΣ

ἴσως δεῖ πάντα προσδοκᾶν· σκόπει
το⌈ῦ τ⌉έγους εἴ σοι μέρος τι ῥεῖ.

ΝΙΚΗΡΑΤΟΣ

τὸ πλεῖστον. ἀλλὰ τί
τοῦτο πρὸς ἐκεῖν' ἐστί;

ΔΗΜΕΑΣ

τοτὲ μὲν γίνεθ' ὁ Ζεὺς χρυσίον,
[250] τοτὲ δ' ὕδωρ. ὁρᾷς; ἐκείνου τοὔργόν ἐστιν. ὡς ταχὺ
εὕρομεν.

ΝΙΚΗΡΑΤΟΣ

καὶ βουκολεῖς με;

ΔΗΜΕΑΣ

μὰ τὸν Ἀπόλλω, 'γὼ μὲν οὔ.
395 ἀλλὰ χείρων οὐδὲ μικρὸν Ἀκρισίου δήπουθεν εἶ·
εἰ δ' ἐκείνην ἠξίωσε, τήν γε σὴν—

ΝΙΚΗΡΑΤΟΣ

οἴμοι τάλας,
Μοσχίων ἐσκεύακέν με.

ΔΗΜΕΑΣ

λήψεται μέν· μὴ φοβοῦ
τοῦτο. θεῖον δ' ἔστ', ἀκριβῶς <οἶδα,> τὸ γεγεν-
<ν>ημένον.
μυρίους εἰπεῖν ἔχω σοι περιπατοῦντας ἐν μέσῳ
400 ὄντας ἐκ θεῶν, σὺ δ' οἴει δεινὸν εἶναι τὸ γεγονός.
Χαιρεφῶν πρώτιστος οὗτος, ὃν τρέφουσ' ἀσύμ-
βολον,
οὐ θεός σοι φαίνετ' εἶναι;

397 Hesych.
398 Order of words and <οἶδα>, suppl. Ell., Leo, Wilam./ εστινακριβως το γεγενημενον, pap. // γεγεν<ν>ημένον, corr. Leeuw.

DEMEAS

One must, haply, watch, look out for everything.
Look and see if your roof's leaking.

NICERATUS

Aye, it's leaky everywhere.
What has that to do with *this* case?

DEMEAS

Zeus at one time turns to gold,
Next to water. See? His doings! We have found the leak quite soon.

NICERATUS

Me like silly sheep you're cheating.

DEMEAS

By Apollo! No, not I.
Why, you're not one whit less honoured, mark you, than Acrisius.
Just as Zeus that maiden favoured, so *your* daughter—

NICERATUS

Woe is me!
Moschion has tricked me, tricked me—

DEMEAS

He will take her, never fear!
'Tis a thing that comes from heaven, I know well, this child that's born.
I can name you by the thousand persons strolling in our midst
Who are sprung from gods, yet you, sir, think this chance a dreadful thing.
Chaerephon here, first and foremost, never has to pay his scot—
Seems he not like an immortal?

ΝΙΚΗΡΑΤΟΣ

φαίνεται· τί γὰρ πάθω;

[260] οὐ μαχοῦμαί σοι διὰ κενῆς.

ΔΗΜΕΑΣ

νοῦν ἔχεις, Νικήρατε.

Ἀνδροκλῆς ἔτη τοσαῦτα ζῇ, τρέχει, παῖδα⌈ς⌉ πολὺ
405 πράττεται, μέλας περιπατεῖ λευκός· οὐκ ἂν ἀποθάνοι,
οὐδ' ἂν εἰ σφάττοι τις αὐτόν. οὗτός ἐστιν οὐ θεός;
ἀλλὰ ταῦτ' εὔχου γενέσθαι συμφέροντα· θυμία.
⌈πρόσαγε· τὴ⌉ν κόρην μέ⌈τε⌉ισ⌈ιν⌉ οὑμὸς υἱὸς αὐτίκα
ἐξ ἀναγκῆς· ἐστὶ γὰ⌈ρ τὰ⌉ πολλ⌈ὰ γ' ἡ⌉μῖν νοῦν ἔχειν.
410 εἰ δ' ἐλήφθη τότε π⌈ά⌉ροξυς, μὴ παροξύνο⌈υ⌉.

ΝΙΚΗΡΑΤΟΣ

π⌈απαῖ.⌉

ΔΗΜΕΑΣ

τἄνδον εὐτρεπῆ;

ΝΙΚΗΡΑΤΟΣ

ποήσω.

ΔΗΜΕΑΣ

τὰ παρ' ἐμοὶ δ⌈ιοτρεφῆ⌉.

404 παῖδας, Leo, Capps. / παιδα', L² = σ or · / πηδᾷ, Crön., Wilam., S².

408 πρόσαγε τὴν, J², S². // κόρην μέτεισιν, Leeuw., J², S².

409 εστι⁻ λ[Ρ]. \πολλ . . ⊣ΜΙ.ΙΝ⌒ΥΙ(.)Cχει., J² suppl.

410 πάροξυς, J². // μὴ παροξύνου, Leeuw. // παπαῖ, Allinson. / / τοτε||.|Ο⌒.C.(.)|παρC⌒|.⌒.⁻..π., J².

411 / : ποήσω : J², L². // Paragraphus reported under both 410 and 411. // δ⌈ιοτρεφῆ⌉ or ? δ⌈ὲ Δαναιδῶν⌉, Allinson.

NICERATUS

Seems so, yes. What's that to me?
I'll not fight you on a quibble.

DEMEAS

You have sense, Niceratus.
Androcles these years a many lives and gads, is much with boys;
Raven-haired, though gray,[1] he saunters. He will never die at all,
Not though one should cut his gullet. Is he not in truth a god?
So, then, pray that this prove lucky. Incense burn. Now hasten, go.
He will come to fetch your daughter—yes, my son will come forthwith—
He will have to, for compulsion chiefly helps us to have sense—[2]
But if he was then caught headstrong, don't be headstrong, you—

NICERATUS (*interjects*)

Tut! Tut!

DEMEAS

Your things ready?

NICERATUS

I'll prepare them.

DEMEAS

Mine are ready-made—by—Zeus.[3]

[1] Or, perhaps, "fair," "blond."
[2] Text, meaning, and division of parts in 409–11 are doubtful.
[3] The missing joke (?) apparently harks back to the allusion to Danaë in lines 388–396. Perhaps "Mine's a nest of Danaës!"

ΝΙΚΗΡΑΤΟΣ

κομψὸς εἶ.

ΔΗΜΕΑΣ

χάριν δὲ πολλὴν πᾶσι τοῖς θ⌈εοῖς ἔ⌉

[270] οὐδὲν εὑρηκὼς ἀληθὲς ὧν τότ' ᾤμην ⌈κατανοεῖν

ΧΟΡΟΥ[1]

ACT III

Scene 1. ΜΟΣΧΙΩΝ

ΜΟΣΧΙΩΝ

ἐγὼ τότε μὲν ἧς εἶχον αἰτίας μό⌈λις⌉
415 ἐλεύθερος γενόμενος ἠγάπη⌈σα⌉ κ⌈α⌉ὶ
τοῦθ' ἱκανὸν εὐτύχημ' ἐμαυτ⌈ῷ γεγονέ⌉ν⌈α⌉ι
ὑπ⌈έλα⌉βον· ὡς δὲ μᾶλλον ἔννο⌈υς γί⌉νομαι
καὶ λαμβάνω λογισμόν, ἐξέ⌈στηκα⌉ νῦν
τελέως ἐμαυτοῦ καὶ παρώξυμ⌈μαι σφ⌉όδρα
420 ἐφ' οἷς μ' ὁ πατὴρ ὑπέλαβεν ἡμαρτηκέναι.
εἰ μὲν καλῶς οὖν εἶχε τὰ περὶ τὴν κόρην,
καὶ μὴ τοσαῦτ' ἦν ἐμποδὼν—ὅρκος, πόθος,
[280] χρόνος, συνήθει', οἷς ἐδουλούμην ἐγώ—
οὐκ ἂν παρόντα γ' αὖτις ᾐτιάσατο
425 αὐτόν με τοιοῦτ' οὐδέν, ἀλλ' ἀποφθαρεὶς

[1] 1^1, quat. y, p. 13.

413 Hense suppl. 415 S[2].
416 J[2], S[2]. 417 K[2].

NICERATUS

Ha, quite subtle!

[*Exit Niceratus into his house to prepare for the wedding.*]

DEMEAS (*alone*)

Very grateful now I feel to all the gods.
I've found true no single item out of all I then supposed.

[*Exit Demeas into his house. A band of revellers enters and gives a performance.*]

CHORUS

ACT III[1]

(*Enter Moschion from the house of Demeas.*)

Scene 1. MOSCHION (*alone*)

MOSCHION

At that time from the blame, which then was laid on me,
Set free with difficulty, I was well content,
And counted quite enough for me, as great good luck,
The way things stood. But as I grow more self-possessed
And as I cast up my accounts, I'm utterly
Beside myself and bitterly enraged when I
Reflect on how my father thought that I had sinned.
If all the girl's affairs were now in first-rate shape
Nor obstacles so many—oaths, desire, and time,
And habit, whereunto I made myself a slave,
He never would have had the chance a second time
To blame me so, unto my very face at least,

[1] See above, Introduction, page 133, note 1.

ἐκ τῆς πόλεως ἂν ἐκποδὼν εἰς Βάκτρα ποι
ἢ Καρίαν διέτριβον αἰχμάζων ἐκεῖ.
νῦν δ' οὐ ποήσω διά σε, Πλαγγὼν φιλτάτη,
ἀνδρεῖον οὐδέν· οὐ γὰρ ἔξεστ', οὐδ' ἐᾷ
430 ὁ τῆς ἐμῆς νῦν κύριος γνώμης Ἔρως.
οὐ μὴν ταπε⌈ι⌉νῶς οὐδ' ἀγεννῶς παντελῶς
παρ⌈απεμπτέον⌉ τοῦτ', ἀλλὰ τῷ λόγῳ μόνον,
[290] εἰ μηδὲν ἄλλ', αὐτὸν φοβῆσαι βούλομαι,
φάσκων ἀπαίρειν· μᾶλλον εἰς τὰ λοιπὰ γὰρ
435 φυλάξετ' αὖτις ⌈μη⌉δὲν εἴς μ' ἀγνωμονεῖν,
ὅταν φέροντα μὴ παρέργως τοῦτ' ἴδῃ.
ἀλλ' οὑτοσὶ γὰρ εἰς δέοντά μοι π⌈άν⌉υ
⌈και⌉ρὸν πάρεστιν ὃν μάλιστ' ἐβουλόμην.

SCENE 2. ΜΟΣΧΙΩΝ, ΠΑΡΜΕΝΩΝ

ΠΑΡΜΕΝΩΝ

νὴ τὸν Δία τὸν μέγιστον, ἀνόητόν τε καὶ
440 εὐκαταφρόνητον ἔργον εἴμ' εἰργασμένος·
οὐδὲν ἀδικῶν ἔδεισα καὶ τὸν δεσπότην
ἔφυγον. τί δ' ἦν τούτου πεποηκὼς ἄξιον;
[300] καθ' ἓν γὰρ οὑτωσὶ σαφῶς σκεψώμεθα·
ὁ τρόφιμος ἐξήμαρτεν εἰς ἐλευθέραν
445 κόρην· ἀδικεῖ δήπουθεν οὐδὲν Πα⌈ρμένων.⌉
ἐκύησεν αὕτη· Παρμένων οὐκ α⌈ἴτιος.⌉
τὸ παιδάριον εἰσῆλθεν εἰς τὴν οἰκ⌈ίαν⌉

432 J², S² from pap.: παρC | (.) C /. . . εο . τουτ.

But from this city vanishing, I'd go far off
To Bactria or Caria, and dwell out there
As warrior. But, as it is, on thy account,
My dearest Plangon, no heroic deed I'll do.
For 'tis not practicable, nor will Eros now,
The present lord and master of my will, consent.
And yet not tamely nor like low-born man must I
Ignore this altogether, but in word, at least,
If nothing more, I'd like to scare him and pretend
I'm making off. For in the future rather more
He'll check himself from doing what's unkind to me
Again, when once he sees me counting this no joke.
Enough! For at the very time most opportune
For me, look, here's the fellow whom I wished for most.

[*Re-enter Parmenon. Moschion conceals himself.*]

Scene 2. MOSCHION, PARMENON

PARMENON (*to himself*)

By Zeus the highest, I have been and done a deed
That's senseless and contemptible. Not one thing wrong
I'd done and yet I feared and from my master ran.
Pray, what was there that I had done to warrant this?
Come, point by point, just let us clearly face the facts.
First item: "My young master wronged a free-born girl."
But Parmenon, I take it, surely does no wrong.
"She's found with child." But Parmenon is not to blame.
"The little baby made its way into the house—

τὴν ἡμετέραν· ἤνεγκ' ἐκεῖνος, οὐκ ⌜ἐγώ.⌝
τῶν ἔνδον ὡμολόγηκε τοῦτό τις· τί δ⌜ή⌝;
450 τί ⌜Παρμ⌝ένων ἐνταῦθα πεπόηκεν κακόν;
οὐδέ⌜ν. τί ο⌝ὖν ἔφυγες ⌜σ⌝ύ; ⌜π⌝ῶς, ἀβέλτερε;
καὶ δ⌜ὴ 'φόβει μ⌝ε. γέλοιον. ἠπείλησέ μοι·
[310] ⌜στί⌝ξει μ'. ⌜ὄνο⌝μα θή⌜σει.⌝ διαφέρε⌜ι δ' οὐδὲ γ
ἀδίκως ⌜παθεῖν⌝ ταῦτ' ἢ δικαίως· ἔστι δὲ
455 ⌜π⌝άντα ⌜τρόπο⌝ν οὐκ ἀστεῖον.

ΜΟΣΧΙΩΝ

οὗτος.

ΠΑΡΜΕΝΩΝ

χαῖρε σύ.

ΜΟΣΧΙΩΝ

ἀφεὶς ἃ φλυαρεῖς ταῦτα θᾶττον εἴσιθι
εἴσω.

ΠΑΡΜΕΝΩΝ

τί ποήσων;

ΜΟΣΧΙΩΝ

χλαμύδα καὶ σπάθην τινὰ
ἔνεγκέ μοι.

ΠΑΡΜΕΝΩΝ

σπάθην ἐγώ σοι;

ΜΟΣΧΙΩΝ

καὶ ταχύ.

449 J², S². 450 I², quat. y, p. 14.
451 σύ; πῶς, Capps. / οὕτως, L².
452 Allinson suppl. καιδ . . . . . . ε, L². / J² reads τε at hence δ⌜ειλότα⌝τε, K², S².
453 / . . Ι ⌒ ∈ Ι Λ . . . μαθη . . ., J². / S² suppl.

Our house." 'Twas he that brought it in, not I.
"Some one
Of those within has owned to this." Now what of that?
How here has Parmenon done wrong? In not one thing.
Why did you run away then? What is that, you fool?
"Well, then, he scared me." That's absurd. "He threatened me,
Said he'd tattoo me. Brand a name." It makes no whit
Of difference if 'tis justly or unjustly done;
Say what you will, tattooing's not polite!

MOSCHION (*suddenly showing himself*)

Hey, you!

PARMENON (*startled*)

Well. Hail, yourself!

MOSCHION

You drop your nonsense. Go within.
Be quick!

PARMENON

My errand, what?

MOSCHION

Bring out a cloak for me
And sword.

PARMENON

I? Bring a sword for you?

MOSCHION

And quickly too!

---

454 ταῦτ', J[2], L[1]. / τοῦτ', L[2].
456 ἀφεὶς, J[2], L[2].

ΠΑΡΜΕΝΩΝ

ἐπὶ τί;

ΜΟΣΧΙΩΝ

βάδιζε καὶ σιωπῇ τοῦθ' ὅ σοι

460 *εἴρηκα ποίει.*

ΠΑΡΜΕΝΩΝ

τί δὲ τὸ πρᾶγμ';

ΜΟΣΧΙΩΝ

εἰ λήψομαι

ἱμάντα—

ΠΑΡΜΕΝΩΝ

μηδαμῶς· βαδίζω γ⌜άρ.

ΜΟΣΧΙΩΝ

τί ο⌝ὖν

μέλλεις; πρόσεισι νῦν ὁ πατήρ. δεή⌜σ⌝ε⌜ται⌝,

[320] *⌜δεήσεθ'⌝ οὗτος καταμένειν μου̣ δηλαδὴ*

ἄλλως—μέχρι τινός· δεῖ γάρ. εἶθ', ὅταν δοκῇ,

465 *π⌜ει⌝σθήσομ' αὐτῷ. πιθανὸν εἶναι δεῖ ⌜μό⌝νον—*

ὅ, μὰ τὸν Διόνυσον, οὐ δύναμαι πο⌜εῖν⌝ ἐγώ.

τοῦτ' ἔστιν· ἐψόφηκε πρ⌜οϊὼν τὴν θ⌝ύραν.

463 ⌜*δεήσεθ'*⌝, first omitted as dittography, then placed margin, J². / Transposed by S². // *μου δηλαδή*, J², S².

PARMENON

What for?

MOSCHION

Off with you, hold your tongue and do just this
That I have told you.

PARMENON

What is up?

MOSCHION

If I can find
A strap—

PARMENON

No, no! I'm off.

MOSCHION

Why, then, do you delay?
(*Exit Parmenon into the house.*)

My father now will come and he'll be begging me
To stay. But quite in vain he'll beg, that is, up to
A certain point. For that's the programme. When
that's reached
And it seems best, I'll then give in. Now plausible
Is all I need be. Dionysus! That is just
The thing I can't be. Hark! The door now. Out
he comes.

(*Parmenon, not Demeas, comes out of the house, but without the cloak and sword.*)

Scene 3. ΜΟΣΧΙΩΝ, ΠΑΡΜΕΝΩΝ

ΠΑΡΜΕΝΩΝ

ὑστερίζειν μοι δοκεῖς σὺ παντελῶς τῶν ἔ⌜νθά⌝δε
πραγμάτων, εἰδὼς δ' ἀκριβῶς οὐδὲν οὐδ' ἀκηκοὼς
470 διὰ κενῆς σαυτὸν ταράττεις· εἴσιθ' ⌜ἤδη τ⌝οῦτ' ⌜ἀν⌝είς.

ΜΟΣΧΙΩΝ

οὐ φέρεις—;

ΠΑΡΜΕΝΩΝ

π⌜ο⌝οῦ⌜σ⌝ι γάρ σοι τοὺς γάμους· κεράννυται,
⌜θυμι⌝ᾶτ', ἀνάπτεταί ⌜τε⌝ θύμαθ' Ἡφαίστου ⌜φ⌝λογί.

ΜΟΣΧΙΩΝ

[330] οὗτος, οὐ φέρεις—;

ΠΑΡΜΕΝΩΝ

σὲ γάρ ⌜τοι⌝ περιμένουσ' οὗτοι πάλαι.
μετιέναι τὴν ⌜παῖ⌝δα μέλλεις; εὐτυχεῖς· οὐδὲν κακόν
475 ἐστί σοι· θάρρει. τί βούλει;

ΜΟΣΧΙΩΝ

νουθετήσεις μ', εἰπέ μοι,
ἱερόσυλε;

470 S[2] supplemented from ειστιθ | | / . | | . ουτ' . | εις. // ταῦτ' ἀφείς, J[2].
471 No paragraphus, but there is one point after φέρεις. (S[2] indicates paragraphus.) // γαμους οινος $^{νυται}_{κεραν}$, L[2].
472 Pap. confused : θυμιαματι . . ματ' ἀνάπτεται θυματ' ηφαιστου . λ . γι. // For various restor. see Capps. // ⌜φ⌝λ⌜σ⌝γί, pap., J[2]. / βίᾳ, L[2].

Scene 3. MOSCHION, PARMENON

PARMENON

You, it seems to me, have fallen hopelessly behind the times,
Naught you know and naught from others you have heard that's accurate.
You excite yourself for nothing. Leave all this now. Go within.

MOSCHION

Do you bring—?

PARMENON

Nay, wine is mixing and your wedding's going on;
Incense rises; and Hephaestus laps the victim with his flame.

MOSCHION

You, I say, are you not bringing—?

PARMENON

No, for they await you long.
Get your girl. Why do you dally? You're in luck. You've naught to fear.
Cheer up now. What will you further?

MOSCHION

Tell me, temple-looter, you—
You'd advise me! (*Strikes him.*)

---

474 No division in line, J[2].
476 ἱερόσυλε : παῖ, L[2]./ J[2] reports only the upper point but accepts : and assigns the following to Demeas./ παῖ only to Demeas, Allinson.

ΔΗΜΕΑΣ

παῖ·

ΠΑΡΜΕΝΩΝ

τί ποιεῖς, Μοσχίων;

ΜΟΣΧΙΩΝ

οὐκ εἰσδραμὼν
⌜θᾶττ⌝ον ἐξοίσεις ἅ φημι;

ΠΑΡΜΕΝΩΝ

διακέκομμαι τὸ στόμα:

ΜΟΣΧΙΩΝ

⌜ἔτι λα⌝λεῖς, οὗτος;

ΠΑΡΜΕΝΩΝ

βαδίζω, νὴ Δί', ἐξεύρηκά τε
⌜μέγα κ⌝ακόν.

ΜΟΣΧΙΩΝ

μέλλεις;

ΠΑΡΜΕΝΩΝ

ἄγουσι τοὺς γάμους ὄντως, ἰ⌜δού.⌝

ΜΟΣΧΙΩΝ

480 ⌜σπεῦσ⌝ον, ἐξάγγελλέ μοί τι. νῦν πρόσειαιν. ἂν δέ μου
⌜μὴ δέη⌝τ', ἄνδρες, καταμένειν, ἀλλ' ἀποργισθεὶς ἐᾷ
⌜ἀπιέναι,⌝—τουτὶ γὰρ ἄρτι παρέλιπον,—τί δεῖ ποεῖν;

DEMEAS (*calling from within*)

Slave, O!

PARMENON

Moschion! What are you up to?

MOSCHION

In!

Quickly run, fetch what I tell you. (*Strikes him again.*)

PARMENON

You have cut my lip in two!

MOSCHION

You! Still talking?

PARMENON

I am going. Zeus! I've gained for all my pains
Mickle mischief.

MOSCHION

Still delaying?

PARMENON (*opening the door and pointing within*)

Look, in truth the wedding's on.

MOSCHION

Hurry, bring me news about it.
(*Exit Parmenon into the house. Moschion speaks to the audience.*)

Now he'll come; yet, should he fail,
Sirs, to urge that I remain here, but, enraged, would let me go—
(I just now ignored that item)—what on earth am I to do?

[340] ⌜εἰκότω⌝ς οὐκ ἂν ποήσαι τοῦτ', ἐὰν δέ—πάντα γὰρ
⌜γίνε⌝ται—γέλοιος ἔσομαι, νὴ Δί', ἀνακάμπτων
πάλιν.

* * * * * * * *

FRAGMENT

437 K φέρε τὴν λιβανωτόν· σὺ δ' ἐπίθες τὸ πῦρ, Τρύφη.

* * * * * * * *

'Tis not likely he would act so, but, if so—for all things chance—
Then, by Zeus, my course retracing[1] I shall be a laughing-stock.

End of the MS.

From one of the last scenes, describing the wedding ceremony, we have one line preserved.

Frankincense bring and, Trypha, heap the fire high.

(*We may assume that Moschion in the end is completely reconciled with Demeas, his adoptive father. Chrysis, too, the supposed foreigner from Samos, perhaps by the timely intervention of some new character, is probably found to be of pure Attic birth and therefore an eligible wife for Demeas, so that the play closed with a double wedding.*)

[1] Or trans. "My throw revoking"; *cf.* Eubulus, *The Gamblers*, fragm. 57 K.

THE GIRL WHO GETS HER HAIR CUT SHORT

THE GIRL WHO GETS HER HAIR CUT SHORT[1]

INTRODUCTION

THIS comedy, the *Periceiromene*, is not often cited in antiquity, but it was, as may be assumed from the frequent echoes[2] of the story, one of the famous plays.

The play owes its title to the act of the jealous soldier-lover, Polemon, who in a sudden rage cuts off short the hair of Glycera, whom he deeply loves. He has seen her being kissed by Moschion, whom Glycera alone knows as her brother, being unable to reveal the fact through fear of injuring his career.

The development of the plot, in so far as we are able to make out the details, may be inferred from the text itself together with the accompanying explanations inserted below.

Polemon, it may be noticed, though impulsive, is not the regulation braggart soldier—*miles gloriosus*. Pataecus, it is assumed (see Capps, Introduction), is the second husband of Myrrhina and, therefore, as he supposes, the step-father of Moschion. When he finds later that Moschion is his own son, an explanation from Myrrhina will be forthcoming as to why she concealed from him the fact that Moschion is only her adopted son.

[1] Sometimes cited by the Greek title: *Periceiromene*.
[2] See Capps, Introd. to *Periceiromene*, note 1, pp. 131–133.

The exposition of the argument is given in a belated prologue following some introductory scenes. The goddess Agnoia, or Misapprehension, officiates in this capacity, as does the tutelary Genius of the household in the *Hero*.

The chorus, probably composed of Polemon's boon-companions, appears after the second act and probably at other places in the course of the play. The play may be dated about 302–301 B.C.,[1] only ten years before Menander's death, when his work was already matured.

To the two lines preserved in the *Comicorum Atticorum Fragmenta* (Nos. 391, 392 K) there have been added since 1899, from three[2] successive discoveries in Egypt, 444 verses, and Fragment No. 569 K is with confidence added to the play, so that we now possess 448 lines. There are numerous minor lacunae in the text and various unsolved problems in regard to the plot, but the long stretches of almost unbroken text give large opportunity for critical study of Menander and in some parts, at least, re-enforce his traditional reputation.

The Greek text is numbered at the left, beginning arbitrarily with line 1 of the Cairo MS., ignoring what has been lost before this point. Allowance is made, however, for the subsequent lacunae assumed.

[1] See Capps, *l.c.* p. 146. Körte, 2nd ed., p. xliii., prefers the date 305–304 B.C.

[2] These are: (1) Oxyr. papyr. ii. p. 11 (1899), gives some insignificant verse-ends and 51 nearly complete lines from near the end of the play; (2) the Cairo papyr. (1907), 320 lines (of these lines 42–59 recur in a Heidelberg papyrus, No. 219); (3) the Leipzig fragments from Antinupolis (published by Körte 1908), contain 121 lines, of which 48 lines overlap the text of the Cairo MS.

so that we arrive at 907 for the last numbered line. The numbers in [ ] on the left hand of the Greek text are for identification with those of the text of the facsimile edition (L^2) of the Cairo MS., beginning with the point where they diverge from the present edition. The beginning of the Leipzig, Heidelberg, and Oxyrhynchus fragments respectively are indicated in the notes.

⌜ΠΕΡΙΚΕΙΡΟΜΕΝΗ ΜΕΝΑΝΔΡΟΥ

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

Πολέμων	Δᾶος
Γλυκέρα	Πάταικος
Σωσίας	Μοσχίων
Δωρίς	Ἀβρότονον
Ἄγνοια θεός	Μυρρίνη

Χορὸς συμποτῶν⌝

THE GIRL WHO GETS HER HAIR CUT SHORT

DRAMATIS PERSONAE

POLEMON, *jealous lover of Glycera.*

GLYCERA, *daughter of Pataecus; sister of Moschion.*

SOSIAS, *body-servant of Polemon.*

DORIS, *Glycera's maid.*

MISAPPREHENSION, *the goddess Agnoia.*

DAVUS, *a slave of Moschion.*

PATAECUS, *real father of Glycera and Moschion.*

MOSCHION, *son of Pataecus, adopted by Myrrhina.*

ABROTONON, *a courtesan.*

MYRRHINA, *a rich Corinthian matron, now married to Pataecus.*

CHORUS *of revellers.*

SCENE: *A street in Corinth*[1] *before the houses of Polemon and Pataecus. The street leads, on one side, to the Market-place, on the other, to the country.*

---

[1] In Greek poetry, as we know it, only sparing use is made of Corinth as a *mise-en-scène*; *cf.* Allinson, *Greek Lands and Letters*, pp. 201–217.

ΠΕΡΙΚΕΙΡΟΜΕΝΗ ΜΕΝΑΝΔΡΟΥ

ACT I

Scene. ΠΟΛΕΜΩΝ, ΓΛΥΚΕΡΑ

The initial scenes, now lost (about 120 verses), created the situation in the household of Polemon which remained unchanged until near the end of the play—Glycera living as a refugee in a neighbour's house, Polemon trying by every means to regain her. One of the first scenes was an interview between these two, ending in a rupture which seemed irreparable. The evening before (vv. 33, 180) Polemon had seen Moschion kissing Glycera and, ignorant that he is her brother, had departed in violent anger to a place in the country, promising to decide at a later time upon his course of action (v. 39). The night he had spent in an effort to drown his sorrow

ΠΟΛΕΜΩΝ

569 K Γλυκέρα, τί κλάεις; ὀμνύω σοι τὸν Δία
τὸν Ὀλύμπιον καὶ τὴν Ἀθηνᾶν, φιλτάτη,—

ΓΛΥΚΕΡΑ

ὀμωμοκὼς καὶ πρότερον ἤδη πολλάκις.

Scene. ΓΛΥΚΕΡΑ, ΔΩΡΙΣ

. . . .
. . . .

THE GIRL WHO GETS HER HAIR CUT SHORT

ACT I

Scene. POLEMON, GLYCERA

(*v.* 869). *The next morning he had returned to his house, and in a fit of jealous rage had shorn the hair from the head of Glycera with his sword. It is after this outrage has been committed that the two appear before the house and engage in an angry dialogue in which Glycera, unable to explain the real facts, protests in vain her innocence of wrong-doing.*

To this scene probably belongs the following quotation. If so, Polemon must already have repented his rash act and become willing to forgive Glycera, although the affair with Moschion is still unexplained.

POLEMON

Why are you weeping, Glycera? I take my oath,
My dearest, by Athena and Olympian Zeus—

GLYCERA

It's under oath you've been ere now these many times.

(*At the close of the scene Polemon returns to the country.*)

Scene. GLYCERA, DORIS

With the help of her maid, Doris, Glycera carries out her plan of leaving Polemon's house. Myrrhina, the wife of the next-door neighbour, Pataecus, offers to give her shelter (*vv.* 143, 282). *They hastily move thither, taking with them the necessary personal effects. The goddess Misapprehension*

Scene. ΑΓΝΟΙΑ

. . . .
. . . .

ΑΓΝΟΙΑ

<τούτων θέλει τὸ μὲν τρέφειν, ἔχειν τέκνον>
1 ⌈αὐτὴ⌉ προθυμηθεῖσα θῆλυ, τὸ δ' ἕτερον
⌈γυναικὶ⌉ δοῦναι πλουσίᾳ τὴν οἰκίαν
⌈ταύτη⌉ν κατοικούσῃ, δεομένῃ παιδίου.
⌈γέγον⌉ε δὲ τα⌈ῦτ'. ἐνιστ⌉αμένων δ' ἐτῶν τινων
5 ⌈καὶ τ⌉οῦ πολέμου καὶ τῶν Κορινθιακῶν κακῶν
⌈αὐ⌉ξανομένων, ἡ γραῦς ἀπορουμένη σφόδρα,
τεθραμμένης τῆς παιδός, ἣν νῦν εἴδετε
ὑμεῖς, ἐραστοῦ γενομένου τε τοῦ σφοδροῦ
τούτου νεανίσκου, γένει Κορινθίου
10 ὄντος, δίδωσι τὴν κόρην ὡς θυγατέρα
αὐτῆς ἔχειν. ἤδη δ' ἀπειρηκυῖα καὶ
προορωμένη τοῦ ζῆν καταστροφήν τινα
αὐτῇ παροῦσαν, οὐκ ἔκρυψε τὴν τύχην,
λέγει δὲ πρὸς τὴν μείραχ' ὡς ἀνείλετο
15 αὐτήν, ἐν οἷς τε σπαργάνοις δίδωσ' ἅμα·
τὸν ἀγνοούμενόν τ' ἀδελφὸν τῇ φύσει
φράζει, προνοουμένη τι τῶν ἀνθρωπίνων,
εἴ ποτε δεηθείη βοηθείας τινός,
ὁρῶσα τοῦτον ὄντ' ἀναγκαῖον μόνον
20 αὐτῇ, φυλακήν τε λαμβάνουσα μή ποτε
δι' ἐμέ τι τὴν Ἄγνοιαν αὐτοῖς συμπέσῃ

Line prefixed, Capps.
1 E[1], quat. y, p. 3.
4 /. . . . . Cδετα . . . . μενον, J[2]. / γέγονε δὲ ταῦτ', J[2], K[2]. / ἐνισταμένων, J[2].

appears and tells the story of the twin infants who had been exposed many years ago by their parents and discovered by a poor old woman. The first few lines of the narrative are lost; the disposition which the woman made of the boy and the girl is now disclosed:

SCENE. MISAPPREHENSION

. . . .

. . . .

MISAPPREHENSION

She's fain to rear the one of these, the girl, because
She craved a daughter for herself, the other child
She gave unto a wealthy woman dwelling here
Within this house, who lacked a child. This was the way
It happened. But, when several years had intervened
And when the war and evil times waxed always worse
In Corinth, then the aged woman, straitened sore—
Because the girl, whom now you see, was fully grown
And this impetuous young fellow, born and bred
Corinthian, had appeared as lover—gives to him
The girl, as if her daughter born, to have and hold.
At length, her powers failing, and foreseeing now
Some sudden end of life, no longer she concealed
The circumstances, but she tells the girl how she
Adopted her as foundling; gives to her besides
The swaddling-clothes[1] belonging to her; and explains
About her own blood-brother hitherto unknown.
Making for human fortune some provision thus
If ever she might need assistance, for in him
She saw her one relation; watching well besides
Lest, thanks to me, Misapprehension, something chance

[1] Probably including the birth-tokens.

ἀκούσιον, πλουτοῦντα καὶ μεθύοντ' ἀεὶ
ὁρῶσ' ἐκεῖνον, εὐπρεπῆ ⌜δὲ⌝ καὶ νέαν
ταύτην, βέβαιον ⌜δ'⌝ οὐθὲν ᾧ κατελείπετο.
25 αὕτη μὲν οὖν ἀπέθανεν· ὃ δὲ τὴν οἰκίαν
ἐπρίατο ταύτην ὁ στρατιώτης οὐ πάλαι.
ἐν γειτόνων δ' οἰκοῦσα τἀδελφοῦ, τὸ μὲν
πρᾶγμ' οὐ μεμήνυκ', οὐδ' ἐκεῖνον βούλεται,
εἶναι δοκοῦντα λαμπρόν, εἰς μεταλλαγὴν
30 ἀγαγεῖν, ὄνασθαι δ' ὧν δέδωκεν ἡ τύχη.
ἀπὸ ταὐτομάτου δ' ὀφθεῖσ' ὑπ' ⌜αὐ⌝τοῦ,—θρασυτέρου,
ὥσπερ προείρηκ', ὄντος, ἐπιμελῶς τ' ἀεὶ
φοιτῶντος ἐπὶ τὴν οἰκίαν,—ἔτυχ' ἑσπέρας
πέμπουσά ποι θεράπαιναν· ὡς δ' ἐπὶ ταῖς θύραις
35 α⌜ὐτ⌝ὴν γενομένην εἶδεν, εὐθὺ προσδραμὼν
ἐφίλει, περιέβαλλ'· ἡ δὲ τῷ προειδέ⌜ναι⌝
ἀδελφὸν ὄντ' οὐκ ἔφυγε. προσιὼν δ' ⌜ἅτερος⌝
ὁρᾷ. τὰ λοιπὰ δ' αὐτὸς ⌜εἴρη⌝χ' ὃν τρό⌜πον.⌝
ὃ μὲν ᾤχετ' εἰπὼν ὅτι κατὰ σχολὴν ἰδ⌜εῖν⌝
40 αὐτὴν <ἔ>τι βούλεθ', ⌜ἡ δ'⌝ ἐδάκρυ' ἑστῶσα καὶ
ὠδύρεθ' ὅτι ταῦτ' οὐκ ἐλευθέρως ποεῖν
ἔξεστιν αὐτῇ. πάντα δ' ἐξεκάετο
ταῦθ' ἕνεκα τοῦ μέλλοντος εἰς ὀργήν θ' ἵνα
οὗτος ἀφίκ⌜η⌝τ',—ἐγὼ γὰρ ἦγον οὐ φύσει

24 δ' οὐθὲν, van Leeuw. / θ' οὐθὲν, pap.
35 εὐθὺ, L². / εὐθὺς, Herw. 36 E², quat. y, p. 4.
37 ἅτερος, Wilam. / ὁ σφοδρὸς, S².
38 J² from αὐτ ^^^|'|.ν'^ΝΤΙ∪Ι . .
39 ἰδεῖν, K², J², S², and insert <ἔ>τι in line 40. / ἴδοι, Reinach. // ἰδὼν with αὐτήν τι, J².
42–59 Also in Heidel. pap.
43 θ' ἵνα, L², Heid. pap. omits θ'.
44 ἀφίκητ' Headl. / ἀφίκετ', L².

Against their will, because she saw that he was
 rich
And ever drinking, while the girl was comely, young,
And left in utterly unstable union.
And so she died. But he, the soldier, bought this
 house
Not long ago. The girl, however, though she dwelt
As next-door neighbour to her brother, has not let
The matter out nor wishes him to change a lot
That seems so brilliant, but she'd like him to enjoy
The gifts of fortune. She, as luck would have it,
 chanced
Last evening—for, as said above, he's overbold
And makes a point of always hanging round the
 house—
To have been seen by him as she was sending off
Her maid upon some errand. Catching sight of her
Just by the door and running up to her, forthwith
He kissed and kissed and kept on hugging her. But
 she,
Apprised before that 'twas her brother, held her
 ground.
Just then up came the other man [1] and saw it all.
The sequel he has told himself how it befell.
Now he went off remarking that at leisure he
Would wish a further interview.[2] But she the while
Stood there and wept, bemoaning that she was not
 free
To act untrammelled. All of this was set ablaze
Because of what's to follow. First: that he should
 fall
Into a passion—for 'twas I that egged him on

[1] Polemon.
[2] Text of 39–41 is not certain.

45 *τοιοῦτον ὄντα τοῦτον,—ἀρχὴν δ' ἵνα λάβ⌜η⌝*
μηνύσεως τὰ λοιπά, τούς θ' αὐτῶν ποτε
εὕροιεν. ὥστ', εἰ τοῦτ' ἐδυσχέρανέ τις
ἀτιμίαν τ' ἐνόμισε, μεταθέσθω πάλιν·
διὰ γὰρ θεοῦ καὶ τὸ κακὸν εἰς ἀγαθὸν ῥέπει
50 *γινόμενον. ἔρρωσθ', εὐμενεῖς τε γενόμενοι*
ἡμῖν, θεαταί, καὶ τὰ λοιπὰ σῴζετε.

ACT II

SCENE. ΣΩΣΙΑΣ, ΔΩΡΙΣ

ΣΩΣΙΑΣ

ὁ σοβαρὸς ἡμῖν ἀρτίως καὶ πολεμικός,
ὁ τὰς γυναῖκας οὐκ ἐῶν ἔχειν τρίχας,
κλάει κατακλινείς. κατέλιπον ποούμενον
55 *ἄριστον αὐτοῖς ἄρτι, καὶ συνηγμένοι*
εἰς ταὐτόν εἰσιν οἱ συνήθεις, τοῦ φέρειν
αὐτὸν τὸ πρᾶγμα ῥᾷον. οὐκ ἔχων δ' ὅπως
τἀνταῦθ' ἀκο⌜ύσ⌝η γινόμεν', ἐκπέπομφέ με
ἱμάτιον ο⌜ἴσ⌝οντ' ἐξεπίτηδες, οὐδὲ ἓν
60 *δεόμενος ἀλλ' ἢ περιπατεῖν με βούλεται.*

ΔΩΡΙΣ

ἐγὼ προ⌜ελ⌝θ⌜οῦ⌝σ' ὄψομαι, κεκτημένη.

46 *θ' αὐτῶν*, Heidl. pap.
47 *ἐδυσχέρανε*, Heidl. pap./ *ἐδυσχέραινε*, L².
51 *σῴζετε*, L²./ *σώσατε*, Heidl. pap.
54 *κατέλιπον*, L²./ *κατέλαβον*, H. pap.
61 *προ⌜* \⊙ . ˅ϛ', J² suppl.

Though he's not such by nature—next, that thus
 might start
The train of revelations; then, that they should find,
In course of time, their next of kin. And so, if one
Of you grew vexed and thought this a disgrace,
 let him
Now alter his opinion. For by help of God
The evil, even as it comes to being, turns
To good. Now fare ye well, spectators, and may you
Prove gracious to us and the sequel prosper too.

[*Exit Misapprehension. Enter Sosias from the country. He begins to stroll up and down before the two houses.*]

ACT II

SCENE. SOSIAS, *and* (*later*) DORIS

SOSIAS

This man of ours that was but now so blustering
And warlike, he who won't permit that women wear
Their hair full length, lies sprawled out weeping.
 I but now
Have left him giving them a luncheon and his friends
Have come together hoping that more readily
He'd bear his trouble. He, because he has no way
To learn what here is going on, has sent me forth
For merely this, to fetch a mantle, though he lacks
No single thing except he'd keep me on the go.

Enter Doris from the house of Pataecus. She calls back to her mistress within the house. She does not see Sosias, who stands at one side.]

DORIS (*as she comes out*)

Yes, mistress, I will go outside to take a look.

ΣΩΣΙΑΣ

ἡ Δωρίς. οἵα γέγονεν, ὡς δ' ἐρρωμένη.
ζῶσιν τρόπον τιν', ὡς ἐμοὶ καταφαίνεται,
αὗται. πορεύσομαι δέ.

ΔΩΡΙΣ

860 K κόψω τὴν θύραν·
65 οὐδεὶς γὰρ αὐτῶν ἐστιν ἔξω. δυστυχὴς
ἥτις στρατιώτην ἔλαβεν ἄνδρα· παράνομοι
ἅπαντες, οὐδὲν πιστόν. ὦ κεκτημένη,
ὡς ἄδικα πάσχεις. παῖδες.

ΣΩΣΙΑΣ

εὐφρανθήσεται
κλαοῦσαν αὐτὴν πυθόμενος νῦν· τοῦτο γὰρ
70 ἐβούλετ' αὐτός.

ΔΩΡΙΣ

παιδίον, κέλευέ μοι

[*A lacuna of circa* 70 *verses to* J¹.]

68 παῖδες : (and line 70, αὐτός :), L². / Capps assumes (:) = sel interruption, and cont. to Doris.

SOSIAS (*aside*)

Ah, Doris! How she has grown up! How well she looks!
They live in lively fashion here, it seems to me,
These ladies. But I'm off now.

(*Sosias, about to leave, pauses.*)

DORIS (*approaching Polemon's house*)

At the door I'll knock,
For none of them is here without. Unhappy she
Who takes a soldier-man! They're lawless, all of them,
No spark of honour. O my mistress, how unjust
Your treatment is! (*Knocking*)
Slaves! Hey!

SOSIAS (*aside*)

Well, he'll be glad enough
When now he hears she's weeping. For that's just the thing
That he himself was wishing for.

(*Exit Sosias to the country. A slave opens the door.*)

DORIS

Boy, call me here

. . . .

. . . .

She gives a command to the slave and later, finding that Polemon is not at home, enters his house, presumably to recover Glycera's birth-tokens.)

(*About* 70 *verses lacking.*)

SCENE. ΔΑΟΣ

. . . .
. . . .
. . . .
. . . .

ΔΑΟΣ

. . . .

παῖδες. μεθύοντα μειράκια προσέρχεται
πάμπολλ'. ἐπαινῶ διαφόρως κεκτημένην·
εἴσω πρὸς ὑμᾶς εἰσάγει τὴν μείρακα.
τοῦτ' ἔστι μήτηρ. ὁ ⌈τρ⌉όφιμος ζητητέος.
145 *ἥκει⌈ν⌉ γὰρ αὐτὸν τ⌈ὴν τα⌉χίστην ἐνθάδε*
⌈εὔκ⌉αιρον εἶναι φαίνεθ', ὡς ἐμοὶ δοκεῖ.

ΧΟΡΟΥ

ACT III

SCENE. ΜΟΣΧΙΩΝ, ΔΑΟΣ

ΜΟΣΧΙΩΝ

Δᾶε, π⌈ολλ⌉άκις μὲν ἤδη πρός μ' ἀπήγγελκας
λόγους
875 K *οὐκ ἀληθεῖς, ἀλλ' ἀλάζων καὶ θεοῖσιν ἐχθρὸς εἶ.*
εἰ δὲ κα⌈ὶ νυ⌉νὶ πλανᾷς με—

141 J[1], quat. y, p. 7.
143 πρὸς ὑμᾶς, L[2]. / πρὸς <ἡ>μᾶς, Leo.
145 ἥκειν γὰρ, L[2], J[2].
147 λόγους, J[2], L[2]. 148 ἀληθεῖς, L[2].

THE GIRL WHO GETS HER HAIR CUT SHORT

SCENE. DAVUS (*alone*)

. . . .

(*Davus has learned that Glycera has sought shelter in the house of his master and assumes that Moschion's infatuation for her is reciprocated. Toward the end of the scene a crowd of revellers is seen approaching.*)

DAVUS

. . . .

(*Knocking at the door of Pataecus's house*)

Hey, slaves! A lot of drunken youths are coming up,
A perfect gang of them. Especial praise I pay
Our mistress, for she brings the girl in here. Now that's
A mother for you! My young master we must seek.
Yes, that's the programme, for, it seems, 'tis just the time
That he should come here double quick. That's what I think.

[*Exit Davus to find Moschion. The band of revellers gives entertainment between the acts.*]

CHORUS

ACT III

(*Davus returns with Moschion.*)

SCENE.[1] MOSCHION, DAVUS

MOSCHION

Davus, many a time you've brought me tales, ere this, that are not true.
Nay, you are a quack impostor and a god-detested man,
But if now, too, you mislead me—

[1] The change to the livelier trochaic measure of the Greek is imitated here (lines 147–232) and at line 705. See note on *The Girl from Samos*, line 345.

ΔΑΟΣ

κρέμασον εὐθύς, εἰ π⌜λανῶ.⌝

ΜΟΣΧΙΩΝ

[80] 150 ἥμερον λέγεις τι.

ΔΑΟΣ

χρῆσαι πολεμίου τοίνυν ⌜δίκην.⌝
⌜ἂν⌝ δ' ἀληθὲς ᾖ κα⌜τα⌝λάβῃς τ' ἔνδον αὐτὴν ἐνθάδε,
ὁ δεδιωκηκ⌜ὼς ἐγώ⌝ σοι ταῦτα πάντα, Μοσχίων,
καὶ πεπεικὼς τὴ⌜ν⌝ μὲν ἐλθεῖν δεῦρ' ἀναλώσας λ⌜ό⌝γους
μυρίους, τὴν σὴ⌜ν⌝ δ⌜ὲ⌝ μητέρ' ⌜ὑποδέχ⌝εσθαι καὶ ποεῖν
155 πάνθ' ἃ σοι δοκεῖ, τίς ἔσομ⌜αι;

ΜΟΣΧΙΩΝ

τίς⌝ βίος μάλισθ', ὅ⌜ρα,⌝
Δᾶε, τῶν πάντων ἀρέσκει;

ΔΑΟΣ

⌜τοῦ⌝τ' ἐπιβλεψ⌜ώμεθα.⌝

ΜΟΣΧΙΩΝ

ἆρα τὸ μυλωθρεῖν κράτιστον;

ΔΑΟΣ

εἰς μυλῶν⌜α;

ΜΟΣΧΙΩΝ

προσδοκᾷ⌝
οὑτοσ⌜ὶ⌝ φερόμενος ἥξειν.

150–173 J[2] or S[2] suppl., except the following:
157 ⌜α προσδοκᾷ⌝, S[2] suppl.
158 οὑτοσὶ or οὗτος :, J[2]. // ἥξειν :, J[2]. / ἡμῖν ? S[2].

DAVUS

Hang me quick if I mislead.

MOSCHION

Now you talk with moderation.

DAVUS

Treat me, then, like enemy.
But if this is true I'm saying, and you find her there within;
If 'twas I that chased and captured all this for you, Moschion;
If 'twas I won her to come here, using countless arguments,
If 'twas I that made your mother give her welcome and prepare
All your pleasure—what's for me, then?

MOSCHION

Look you, Davus, what life, say,
Of all lives you'd find most pleasing?

DAVUS

Let's look into that with care,

MOSCHION

Wouldn't you prefer the treadmill?

DAVUS

I—the treadmill?

MOSCHION (*objectively*) [1]

Now, thinks he,
With all speed to that I'm coming!

[1] The restoration of the [illegible] doubtful.

ΔΑΟΣ

μηδ⌈ε⌉μ⌈ιᾷ⌉ τέχνῃ, ⌈λέγω.⌉

ΜΟΣΧΙΩΝ

βούλομαι δὲ προστάτην σε πραγμάτων Ἑλλη-
⌈νι⌉κ⌈ῶν⌉

[90] 160 ⌈κα⌉ὶ διοικητὴν στρατοπέδων.

ΔΑΟΣ

⌈οὐ⌉ μέλει ⌈ξένων ἐμοὶ
οἵ μ' ἀποσφάττουσιν εὐθύς· ἡ⌈συ⌉χῇ κλέψα⌈ι θέλω⌉.

ΜΟΣΧΙΩΝ

ἀλλ' υ.αι ..... εκδοιι .. εκδοσει σα .. ειλαβ ....
ἑπτὰ ...... τάλαντα—

ΔΑΟΣ

παντοπωλεῖν ⌈βού⌉λ⌈ομαι⌉,
Μοσχίων, ἢ ⌈τυρ⌉οπ⌈ω⌉λεῖν ἐ⌈ν ἀ⌉γορᾷ καθημέ⌈νος⌉
165 ὀμνύω μ⌈ηδὲν μέλειν μοι πλου⌉σίῳ καθεσ⌈τάναι⌉
⌈κα⌉τ' ἐμὲ ταῦτ' .... μᾶλλον.

ΜΟΣΧΙΩΝ

οι ....
Cιδεκ .....ιιγειο ... μελ ..... ωλισευ .....
γραῦς.

ΔΑΟΣ

τὸ γαστρίζεσθ' ἀρέσκε⌈ι, δέσποτ', ἀγαπήσειν ἐγώ⌉
⌈φή⌉μ' ἐφ' οἷς εἴρηκα τούτοις.

ΜΟΣΧΙΩΝ

μὰ ⌈Δία σὺ στρατηγὸς οὐκ⌉
[100] 170 ἦσθας, ἀλλὰ τυροπώλει καὶ ταλαι⌈πώρει.

158 μηδεμιᾷ τέχνῃ λέγω, Allinson, from μηδ . μ . . τεχνη . . . ., J[2].
169 Δία—οὐκ, Capps suppl., *cf.* line 160.

DAVUS

Nay, by no means; no! I say.

MOSCHION

I'd prefer perhaps to have you Lord Protector of the Greeks
And Comptroller of the Armies.

DAVUS

Nay, I don't go in for that;
Soldiers straight would slit my gullet; on the quiet let me steal.

MOSCHION

(An illegible remark. He recommends, perhaps, risky speculation on bottomry.)

DAVUS

. . . . Let me have a General-store,
Moschion, or in the Market I would sit and cheeses sell—
I'm not anxious, no, I swear it, to become a millionaire
For my rôle . . . is . . . . rather.

MOSCHION

(An illegible, sarcastic remark comparing Davus with "an old hag.")

DAVUS

Just to stuff my paunch suffices, Master, I'm content, I say,
On the terms that I have mentioned.

MOSCHION

Zeus! You were not born to lead
Haggle cheeses till you're haggard.

ΔΑΟΣ

καλῶς
ταῦτα μὲν δή, φασίν, εὔχθω. δ⌜εῦρο δ' ἦλθεν ἣν ποθεῖς⌝
οἰκίαν ἄν⌜οι⌝γε, τρόφιμε.

ΜΟΣΧΙΩΝ

δεῖ μ⌜έν, ὀρθῶς γὰρ λέγεις⌝,
ἐ⌜μὲ δὲ⌝ παραμυθεῖ⌜σθ' ἐκείνην νῦν προσήκει καὶ γελᾶν⌝
ἐπὶ θεοῖς ἐχθρῷ πτεροφόρᾳ χιλιάρχῳ;

ΔΑΟΣ

καὶ μάλα.

ΜΟΣΧΙΩΝ

175 εἰσιὼν δέ μοι σύ, Δᾶε, τῶν ὅλων κατάσκοπος
πραγμάτων γενοῦ· τί ποιεῖ; π⌜οῦ⌝ 'στιν ἡ μήτηρ; ἐμὲ
εἰς τὸ προσδοκᾶν ἔχουσι πῶς; τὸ τοιουτὶ μέρος
οὐκ ἀκριβῶς δεῖ φρά⌜σαι⌝ σοι· κομψὸς εἶ.

ΔΑΟΣ

πορεύσομαι.

ΜΟΣΧΙΩΝ

περιπατῶν δὲ προσμ⌜εν⌝ῶ σε, <Δᾶε>, πρόσθε τῶν θυρῶν.
[110] 180 ἀλλ' ἔδειξεν μέν τι τοιοῦθ' ὡς προσῆλ⌜θ⌝ον ἑ⌜σπ⌝έρας·
προσδραμόντ' οὐκ ἔφυγεν, ἀλλὰ περιβαλοῦσ' ἐπ⌜έσπα⌝σε.

174 J², quat. y, p. 8. 179 <Δᾶε>, J² inserted.

181 ἐπέσπασε, Capps suppl. / ε . . . (.) σε, J². / ει . . . με (.σ) = ἐπέσχεμε, S².

DAVUS

Good! But, as the saying goes,
Now enough of prayers and praying. Here's your wished-for girl arrived.
Straight into the house, young master.

MOSCHION

Right you are. Yes, that's my lay.
It's my chance now to console her and to mock her soldier-man,
God-detested, feather-crested commandant!

DAVUS

Indeed you may.

MOSCHION

You, there, Davus, go indoors now, be my spy on everything.
Make report: What is she doing? Where's my mother? As for me,
How are they disposed to welcome? In a matter such as this
You've no need of nice instructions, you are clever.

DAVUS

I will go.

MOSCHION

I'll await you, Davus, strolling up and down before the door.

[*Exit Davus into the house of Pataecus. Moschion soliloquizes.*]

Well, when I approached last evening, this is how she then behaved:
Fled not when I ran to meet her, but embraced and held me fast.

οὐκ ἀηδής, ὡς ἔοι⌜κέ⌝ν, εἰμ' ἰδεῖν οὐδ' ἐντ⌜υχεῖ⌝ν,
οἴομαι, μὰ τὴν Ἀθηνᾶν, ἀλλ' ἑταίραις ⌜προσ-
φι⌝λ⌜ή⌝ς.
τὴν δ' Ἀδράστειαν μάλιστα νῦν, ἀρ⌜έσκοι⌝, προ⌜σ-
κυν⌝ῶ.

ΔΑΟΣ

185 Μοσχίων, ἡ μὲν λέλουται καὶ κάθηται.

ΜΟΣΧΙΩΝ

φιλτάτη.

ΔΑΟΣ

ἡ δὲ μήτηρ σου διοικεῖ περιπατοῦσ' οὐκ οἶδ' ὅ τι.
εὐτρεπὲς δ' ἄριστόν ἐστ⌜ιν,⌝ ἐκ δὲ τῶν ποουμένων
περιμένειν δοκοῦσί μοί σε.

ΜΟΣΧΙΩΝ

καὶ πάλαι ⌜μοι συνδοκεῖ⌝.
εἴμ' ἀηδής; ⌜ε⌝ἶπ⌜α⌝ς αὐ⌜τ⌝αῖς ⌜συμπ⌝αρόντα μ' ἐν-
θάδε;

ΔΑΟΣ

[120] 190 ⌜μὰ⌝ Δί⌜α⌝.

ΜΟΣΧΙΩΝ

νῦν ⌜τ⌝οί⌜ν⌝υν λέγ' ἐλ⌜θ⌝ών.

ΔΑΟΣ

ὡς ὁρᾷς, ἀναστρέφω.

184 S² suppl. from αρ . . . . . ιιο . . . . ω.
188 Allinson suppl. / καιπαλαιγαρσιι . . . . ., J². / S² reads παλαιλιιορ[ν] and suppl. πάλαι δὴ θρύπτομαι.
189 Cairo pap. has οὐκ εἰμ' at beginning. / Capps omits οὐκ and makes interrog. / Wilam., K² transpose οὐ to end and give to Davus.
190 μὰ Δία etc., S² suppl. from J².

I am not, it seems, unpleasing, when one meets or looks at me,
By Athena, to my thinking I'm a charmer to the girls.
But I now to Adrasteia [1]—may it please her—make my bow.

(*Davus returns from his errand.*)

DAVUS

She is freshly bathed, and seated, Moschion.

MOSCHION

The darling thing!

DAVUS

And your mother walks about there busied with—I know not what!
And the luncheon's served and ready, and from what is going on,
Seems to me, 'tis you they wait for.

MOSCHION

So I thought long since myself.
Am I then unpleasing? Did you tell them that I'm ready here?

DAVUS

No, by Zeus.

MOSCHION

Go now and tell them.

DAVUS (*obeying*)

As you see, I'm off again.

(*Davus re-enters the house.*)

[1] For the Greek formula: "Make obeisance to Adrasteia" (Nemesis), *cf.* "Knock on wood," the similar superstition surviving in English. *cf.* Fragm. No. 321 K. Adrasteia (the Inescapable) = Nemesis (Retribution).

ΜΟΣΧΙΩΝ

ἡ μὲν αἰσ⌈χυ⌉νεῖ⌈τ' ἐ⌉πειδὰν εἰσίωμεν δηλαδὴ
παρακαλύψ⌈εται τ', ἔθο⌉ς γὰρ τοῦτο, τὴν δὲ μητέρα
εἰσιόντ' εὐθὺς φιλῆσαι δεῖ μ', ἀνακτήσασθ' ὅλως,
εἰς τὸ κολακεύειν τρέπεσθαι, ζῆν τε πρὸς ταύτην ἁπλῶς·
195 ὡς γὰρ οἰκείῳ κέχρηται τῷ παρόντι πράγματι.
ἀλλὰ τὴν θύραν ψοφεῖ τις ἐξιών. τί τοῦτο, παῖ;
ὡς ὀκνηρῶς μοι προσέρχει, Δᾶε.

ΔΑΟΣ

ναὶ μὰ τὸν Δία·
πάνυ γὰρ ἀτόπως. ὡς γὰρ ἐλθὼν εἶπα πρὸς τὴν μητέρα
ὅτι πάρει, "μηθὲν ἔτι τούτων·" φησ⌈ί, "τίνος ἀ⌉κήκοεν;
[130] 200 ἢ σὺ λελάληκας πρὸς αὐτ⌈ὸν⌉ ὅτι φοβηθεῖσ' ἐνθάδε
⌈κα⌉ταπέφευγ' α⌈ὕ⌉τη πρ⌈ὸς ἡμᾶς; πάνυ⌉ γε μὴ ὥρας σύ γε,"
⌈φή⌉σ', "ἴκοι', ἀλλ' ⌈ἐκφθάρηθι κα⌉ὶ βά⌈δι⌉ζε, παιδίον,
ἐκποδών." ⌈ἄκουε τόδ'⌉ ἄλλ⌈ο⌉· πάντ' ἀ⌈ν⌉ήρπαστ' ἐκ μέσου.
⌈οὐ σ⌉φόδρ' ⌈ἤκ⌉ουσεν παρόντα σ' ἡδέ⌈ως⌉.

191 αἰσχυνεῖτ', S².// At end, J².

199 μηθὲν (θεν), K².|μηκετι, L². // τίνος, S².| πῶς, K².
201 πρὸς ἡμᾶς; πάνυ γε Housm.
202 ἴκοι', from pap. ἴκοιο.| ἴκοι':, S². // ἐκφθάρηθι καί, S², K².
203 ἄκουε τόδ' ἄλλο, Allinson suppl.| . . . . . ι . . . αλλ., J².| ἄκουε δὴ νῦν, Capps.| : τί ἐστιν : ἀλλά, S².
204 S² suppl.

MOSCHION

She'll be shy now when we enter, that, of course, I may assume,
Cover up her face—'tis custom—but I must on entering
Forthwith up and kiss my mother, win her wholly to my will,
Turn to flattery and tell her that for her alone I live.
For she treats this present business just as if it were her own.
Hark! Again the door is creaking, some one comes.

(*Davus returns, crestfallen.*)

Well, slave, how now?
How you hesitate, now, Davus, to approach me!

DAVUS

Yes, by Zeus,
It's too queer. Why, when I entered, told your mother you're at hand,
Straight she says: "No more of that, sir." Adds: "From whom, pray, has he heard?
Is it you who've told your master that, because the girl was scared,
Here with us she's taken refuge? May you not live out the year.
Off," says she, "Off to perdition! Slave, begone, away, away!"
Listen now to one thing more, sir: all our scheme is ruined quite;
Far from pleased was she on learning of your presence.

ΜΟΣΧΙΩΝ

μαστιγία,

205 ⌜σὺ δὲ κ⌝έχρησαι μοι—

ΔΑΟΣ

γέλοιον· ἡ μὲν οὖν μήτηρ—

ΜΟΣΧΙΩΝ

τί φῄς;

⌜ἆρ' ἄγειν ἄ⌝κουσαν αὐτὴν ἢ τί πρᾶγμ'; οὐχ ἕνεκ' ἐμοῦ

εἶπας ὡς πέπεικας ἐλθεῖν πρός μ'.

ΔΑΟΣ

ἐγὼ δ' εἴρηκά σοι

ὡς πέπεικ' ἐλθεῖν ἐκείνην; μὰ τὸν Ἀπόλλω, 'γὼ μὲν οὔ.

⌜εἰ δοκῶ ψε⌝ῦδο⌜ς, τρόφιμέ μου, σοῦ καταψεύδεσ⌜θ' ἔ⌝τι,

[140] 210 ⌜δῆσον.

ΜΟΣΧΙΩΝ

οὐ τὴν⌝ μ⌜ητέρ' αὐτὸ⌝ς ταῦτα συμπε⌜πεικέν⌝αι

ἀρτίως ἔφησθα, ταύτην ἐνθάδ' ὑποδέξασθ' ἐμοῦ

ἕνεκα;

ΔΑΟΣ

τοῦθ', ὁρᾷς, ἔφην. ναί· μνημονεύω.

ΜΟΣΧΙΩΝ

καὶ δοκεῖν

ἕνεκ' ἐμοῦ σοι τοῦτο πράττειν;

205 From . . . . .- / P. Cai, J[2].

206 ἆρ', Allinson.// εἰσάγειν ἀκ, Leo (space for only 7 or 8 letters).// ἢ τί, L[2].

209 S[2] suppl. μου πολυκαταψευδεσ . . pap.

MOSCHION

Whipping post,
You have duped me!

DAVUS

Now you're joking—why, your mother—

MOSCHION

What is that?
Did she take her in unwilling? Or how was it? Didn't you say
You persuaded her to come here for my pleasure?

DAVUS (*as if trying to remember*)

I say that?
"I persuaded her to come here?" By Apollo, no, not I.
If, young sir, you think I trick you—still am lying—bind me fast.

MOSCHION

Didn't you claim just now that you, sir, had my mother won to this
So that here the girl she welcomed, just to please me?

DAVUS (*as if recalling with difficulty*)

So I did.
There now, see, I said so. Yes, sir, I recall it.

MOSCHION

And you thought
That on my account she did this?

---

210 δῆσον, S[2] suppl. and continued to Davus; οὐ τὴν etc. to Moschion.
211 J[3], quat. y, p. 9.

Q

ΔΑΟΣ

οὐκ ἔχω τουτὶ φράσαι·

ἀλλ' ἔγωγ' ἔπειθον.

ΜΟΣΧΙΩΝ

εἶεν· δεῦρο δὴ βάδιζε.

ΔΑΟΣ

ποῖ;

ΜΟΣΧΙΩΝ

215 *μὴ μακράν. εἴσει—*

ΔΑΟΣ

τὸ δεῖνα, Μοσχίων, ἐγὼ τότε—

μ⌜ικ⌝ρὸν ἔτι μεῖνον.

ΜΟΣΧΙΩΝ

978 K *φλυαρεῖς πρός με.*

ΔΑΟΣ

μὰ τὸν 'Ασκληπιόν,

οὐκ ἔγ⌝ωγ', ἐὰν ἀκούσῃς. τυχὸν ἴσως οὐ βούλεται,

⌜μανθ⌝άνεις, ἐξ ἐπιδρομῆς ταῦθ', ὡς ἔτυχεν, ἀλλ' ἀξιοῖ

π⌜ρὶν συν⌝ειδέναι σ', ἀκοῦσαι τὰ παρὰ σοῦ γ⌜ε,⌝ νὴ Δία.

[150] 220 *⌜οὐ γὰρ ὡς⌝ αὐλητρὶς οὐδ' ὡς πορνίδιον τρισάθλιον ⌜ἦλθεν.*

ΜΟΣΧΙΩΝ

ἐπιν⌝οεῖς λέγειν μοι, Δᾶέ, τι πάλιν.

ΔΑΟΣ

δοκί⌜μασον·⌝

⌜οἶδ' ὁπ⌝οῖ⌜όν ἐ⌝στιν, οἶμαι· καταλέλοιπεν οἰκίαν

⌜οὐ φλ⌝υαρ⌜ία—μ⌝εταστῆν' εἰ σὺ τρεῖς ἢ τέτταρας

215 μ. μακρανεισει: L². / εἴσει to Davus, J², S².
216 J². 218 μανθάνεις, J². 219 πρὶν συνειδέναι, J².
220 Sudh. suppl. 221 J² suppl. 222 K².
223 S² suppl. from ουιλυαρ[ια]. ειαστην.

DAVUS

That's a point I can't make clear,
But, at any rate, I urged her.

MOSCHION (*threateningly*)

Very good. Come here, then.

DAVUS

Where?

MOSCHION (*strikes him*)

Cut it short. I'll make you know it.

DAVUS

What the mischief, Moschion,
I then—wait yet, just a minute—

MOSCHION

Now you'd play the fool to me.

DAVUS

By Asclepius, I do not, if you'll listen. She, perhaps,
Won't give in, you understand me, offhand, at the first assault,
But demands, before agreement, she should hear your side, by Zeus.
For she comes as no mere flute-girl nor degraded courtesan—

MOSCHION

Davus, now you are inventing further twaddle all for me.

DAVUS

Test it. I see through this business, as I think. For good and all
She has left her house—no fooling. Three days' space at most, or four,

ἡμέρας β⌈ού⌉λει, προσέξει σοί τις· ἀνεκοινοῦτό μοι
225 ⌈το⌉ῦτ'· ἀκοῦσαι γάρ ⌈σε δ⌉εῖ νῦν.

MOΣΧΙΩΝ

ποῦ σε δήσας κατα⌈λ⌉ίπ⌈ω,⌉
Δᾶε; περιπατεῖν ⌈ποε⌉ῖς με περίπ⌈ατ⌉ον πολύν τινα.
ἀρτίως μὲν οὐκ ⌈ἀλ⌉ηθὲς ⌈πρός μ⌉ε λελά⌈λη⌉κας
πάλιν.

ΔΑΟΣ

οὐκ ἐᾷς φρονεῖν ⌈μ' ἀ⌉θορ⌈ύβως. μεταβα⌉λοῦ τρόπον τινὰ
κοσμίως τ' εἴσω πάρ⌈ε⌉λθε.

MOΣΧΙΩΝ

σ⌈ῖτ' ἀγο⌉ράσει;

ΔΑΟΣ

καὶ μάλα·
[160] 230 ἐφόδι' οὐχ ὁρᾷς μ' ἔχοντα;

MOΣΧΙΩΝ

π⌈αῦ⌉ε, ⌈πάρ⌉αγε, παιδίον.

ΔΑΟΣ

εἰσιὼν <δὲ> κἄ⌈ν⌉ τι τούτων συνδιορθώσαις.

MOΣΧΙΩΝ

ἑκ⌈ὼν⌉
ὁμολογῶ νικᾶν σε.

224 L².   225 L.// σε δεῖ, Leo.
229 Capps.   230 J² suppl.
231 εἰσιὼν <δὲ> κἄν τι for δ'εισιωνκα . . τι, L².// ἑκὼν, J².

If to stay your suit you're willing, someone then will pay you heed.
This she let me know. Yes, surely, now 'tis time for you to hear.

MOSCHION (*half persuaded*)

Where meanwhile am I to leave you, Davus, safe in fetters bound?
You would send me off a-strolling on a pretty lengthy stroll.
Just now you've been babbling to me one more tale that is not true—

DAVUS

You won't let me plan unruffled. Change your tactics in a way:
Into the house go now discreetly.

MOSCHION

You'll procure us food?

DAVUS

Of course.
I have ways and means, you see it?

MOSCHION

Stop your chatter, slave, lead on.

DAVUS

Yes, you too go in and help me straighten out a thing or two.

MOSCHION

I give in; I do it gladly.

(*Exit Moschion into the house. Davus lingers outside.*)

ΔΑΟΣ

μικροῦ, Ἡράκλεις, καὶ νῦ⌈ν δ
αὖός εἰμ'· οὐκ ἔστι γὰρ ταῦθ', ὡς τότ' ᾤ
εὐκρι⌈νῆ⌉.

SCENE. ΔΑΟΣ, ΣΩΣΙΑΣ

ΣΩΣΙΑΣ

πάλιν πέπομφε τὴν χλαμύδα φέροντά με
235 καὶ τὴν σπάθην, ἵν' ἰδῶ τί ποιεῖ καὶ λέγω
ἐλθών. ἀκαρὲς δέω δὲ φάσκειν καταλαβεῖν
τὸν μοιχὸν ἔνδον, ἵν' ἀναπηδήσας τρέχῃ,
εἰ μή γε παντάπασιν αὐτὸν ἠλέουν,
κακοδαίμον' οὕτω δε⌈σπ⌉ότην. οὐδ' ἐνύπν⌈ιον.⌉
[170] 240 ἰδὼν γὰρ οἶδ'· ὢ τῆς π⌈ικρᾶ⌉ς ἐπιδημίας.

ΔΑΟΣ

ὁ ξένος ἀφῖκται· χαλεπὰ ταῦτα παντελ⌈ῶς⌉
740 K τὰ πράγματ' ἐστί, νὴ τὸν Ἀπόλλω, ταῦτα ⌈δή
καὶ τὸ κεφάλαιον οὐδέπω λογίζομαι,
τὸν δεσπότην, ἂν ἐξ ἀγροῦ θᾶττον π⌈άλιν⌉
245 ἔλθῃ, ταραχὴν οἵαν ποήσει παραφ⌈ανείς.⌉

SCENE. ΔΑΟΣ, ΣΩΣΙΑΣ, (ΔΩΡΙΣ)

ΣΩΣΙΑΣ

ὑμεῖς δ' ἀφήκαθ', ἱερόσυλα θηρία,
⌈ἀφή⌉κατ' ἔξω τῆς θύρας;

232 νῦν δέει, Schmidt. 233 εὐκρινῆ, L[2].
236 ἀκαρές, L[2]. 239 δεσπότην, Headlam.
240 πικρᾶς, Croenert, Headlam.
242 ταῦτα, L[2]. // δή, S[2]. 243 Sch. Ar. *Pl.* 35.
246 ff. sc. In margin, at 246, Σωσ', J[2] / . σ, L[2], // at Σωσ', J[2] / Δα, L[2], // at 257, [Δ]ω, S[2]. // K[2], S[2] give pa Davus to Θυρωρός.

DAVUS

Close shave that, good Heracles!
Now with terror I am shrivelled. Not so easy as
I thought!

(Sosias arrives from the country in time to catch sight of Moschion as he enters the house. Sosias is accompanied by a couple of targeteers—his "army." He stations his forces in front of the house of Pataecus. He does not see Davus, who stands at one side.)

SCENE. SOSIAS, DAVUS (*in concealment*)

SOSIAS

Again I'm on a mission; bringing cloak and sword.
I'm told to reconnoitre; then to make report
Of what she's doing, and I'm just upon the verge
Of telling how I caught the lover here within
That he may leap up and come running. That I'd do
Did I not feel that he's so very pitiful,
My master, luckless that he is. It is no dream,
For I believe my eyes. A bitter coming home!
(Sosias enters Polemon's house to deposit cloak and sword.)

DAVUS (*in concealment*)

The hireling has arrived. A sorry state of things
Is this, yes, by Apollo absolutely so.
Not even yet I reckon in what's chief of all:
If from the country soon his master comes again;
How great confusion he will cause when he turns up.

SCENE. SOSIAS, DAVUS (*in concealment*),[1]
DORIS (*appears later*)

SOSIAS

(Re-enters from the house, berating the house-slaves.)
You let her out, you sacrilegious animals,
You let her out the door?

[1] Some editors here assign the parts of Davus to a Door-tender.

ΔΑΟΣ

ἀνασ⌜τρ⌝έφ⌜ει⌝
⌜ἄνθ⌝ρωπος ὀργιζόμενος· ⌜ὑπα⌝ποστήσομαι.

ΣΩΣΙΑΣ

ἤδ' ⌜ᾤ⌝χεθ' ὡς τὸν γείτον' εὐθὺς δηλαδή,
180] 250 τὸν μοιχόν, οἰμώζειν φράσασ' ἡμῖν μακρὰ
καὶ μεγάλα.

ΔΑΟΣ

μάντιν ὁ στρατιώτης δο⌜κιμάσει⌝
τοῦτον· ἐπιτυγχάνει τι.

ΣΩΣΙΑΣ

κόψω τὴν θύραν.

ΔΑΟΣ

ἄνθρωπε κακόδαιμον, τί βούλει; ποῖ φέρει;

ΣΩΣΙΑΣ

ἐντεῦθεν εἶ;

ΔΑΟΣ

τυχόν· ἀλλὰ τί ⌜π⌝ολυπρα⌜γμ⌝ο⌜νεῖς⌝;

ΣΩΣΙΑΣ

255 ἀπονενόησθε; πρὸς θεῶν, ⌜ἐλ⌝ε⌜υθ⌝έρ⌜αν⌝
ἔχειν γυναῖκα πρὸς β⌜ία⌝ν τ⌜οῦ⌝ κυρ⌜ίου⌝
τολμᾶτε κατακλείσαντες;

247 ἀναστρέφει, S[2] from : . (.) ιασ . . εφ . ., J[2].
248 Schmidt, S[2], J[2] suppl.
250 J[4], quat. y, p. 10.
251 J[2] suppl. from \ ⌒ | . . . . . . // Σωσ' in r. margin.

DAVUS (*aside*)

The fellow's coming back
Again enraged; I'll stand off here a little—so.

SOSIAS

She's gone off straight, of course she has, to him next door—
The lover—bidding us a mighty big and long
"Go hang!"

DAVUS (*aside*)

The soldier in this fellow will approve
A prophet. Yes, he hits the mark.

SOSIAS

(*going up to the door of Myrrhina's house*)

I'll rap the door.

DAVUS (*coming out of concealment*)

Misguided fellow, what d'ye want? Where are you bound?

SOSIAS

Are you from here?

DAVUS

Perhaps. But why thrust your nose in?

SOSIAS

Have you clean lost your senses? By the gods, you dare
To keep a free-born lady from her rightful lord
By force imprisoned here?

---

253 To Davus, Allinson. / To Θυρωρός, J², S². // ποῖ φέρει; J².
254 J² suppl.
255 To Sosias, J², S².

ΔΩΡΙΣ

ὡς πο⌜νηρὸς εἶ⌝

καὶ συκοφάντης ὅσπε⌜ρ ἔ⌝ξω ⌜περιπολεῖς⌝.

ΣΩΣΙΑΣ

πότερα νομίζετ' οὐκ ἔχειν ἡ⌜μᾶς χολήν,⌝

[190] 260 οὐδ' ἄνδρας εἶναι;

ΔΑΟΣ

μὴ μὰ Δία, τε⌜τρω⌝βό⌜λους.⌝

ὅταν δ' ⌜ὁ⌝ τετράδραχμος τοιού⌜τους⌝ λα⌜μβάνῃ⌝

ῥᾳδίως μαχούμεθ' ὑμῖν.

ΣΩΣΙΑΣ

⌜Ἡράκλ⌝ει⌜ς⌝.

πράγματος ἀσελγοῦ⌜ς· ὁ⌝μολογεῖτε δ', εἰπέ ⌜μοι⌝,

⌜ἔχειν;—

ΔΑΟΣ

ἄπ⌝ελθ', ἄνθρω⌝π' . . αριων· οἴχετ⌜αι⌝

265 ⌜αὕτη⌝.

ΣΩΣΙΑΣ

σ' ἐ⌜κά⌝λ⌜εσα⌝ μάρτυν· ⌜ὡμολογ⌝εῖτ' ἔχειν.

ΔΑΟΣ

οὐκ ⌜εἴχομεν οὔποτ'⌝ ἔν⌜δον⌝. ὄψομαί τινας—

257 πο⌜νηρὸς εἶ⌝, S[2] suppl.// In right margin . ω' with room for one letter only preceding; therefore to Doris, S[2].

258 Allinson suppl./ ΟϹΓϹ . . ΞΩ⁻ . . Ι . . . ., J[2]./ ὅστις αὐτὴν αἰτιᾷ, S[2]./ οστισ . . σ . ., L[2].

260 μὴ μὰ, corr. in pap. from μαμα, L[2].

261 δ' ὁ τετράδραχμος, Capps./ δε τετραδραχμοις, L[2]./ ι in οις appears to be deleted, J[2]. / τετραδράχμους, L[2], S[2].

262 J[2]. 263 ἀσελγοῦς, J[2].// Remainder S[2] suppl.

264 ἔχειν, S[2], who continues whole line to Sosias.// : ἄπελθ' ἄνθρωπ' . . αριων, J[2].// ⌜ὃν⌝αρίων ?? Allinson.

THE GIRL WHO GETS HER HAIR CUT SHORT

DORIS (*comes to the door*)

How meddlesome you are!
Blackmailer you, who roam around outside our door.

SOSIAS

Think you we have no bile and are not even men?

DAVUS

What? Men? Now God forbid. Four-obol [1] raw
recruits!
When your four-drachma [1] leader gets the likes o' you
Right readily we'll fight you.

SOSIAS

Nay, good Heracles!
What utter wantonness! But tell me: you admit
You have her? [2]

DAVUS

Sir, be off!—[What donkeys!] [3]—She is gone.

SOSIAS

Ah so! Now you I call to witness that you owned
You *had* her.

DAVUS

No, we hadn't. Never! Some I'll see—

[1] For modern equivalents of Greek coinage, see note, p. 18.
[2] Conjectural, as are several parts of lines 263–267. See text. [3] Conjectural.

---

265 Allinson ?? suppl. from . . . . *ισε . . λ . . (μ) αριυι* . . . . ΛΛCΓCIT' *ἔχειν*, J[2] (*εσα* is one too long). / *μάρτυν ἂν λέγοιτ'*, or *μαρτύριον λέγει τ'*, J[2] conject. / *μάρτυς ὢν λέγει τ'*, S[2].
266 Allinson conject. from (*a*) *οὐχ(κ)ιι* (*circa* 10 letters) *- ενι . . . ιιψομαι*, J[2], and (*b*) *οὐχ(κ)ιιι* (*circa* 7) *'ενι . . . ψ . . μαι*, S[2], and (*c*) *οὐκ ⌜ἔχομεν οὔποτ'⌝ ἔν⌜δον⌝ ᾔ⌜σθη⌝μαι*, K[2] suppl. (*λ⌝ήψομαι* is more likely than *ὄψομαι*). // *τινας*: and paragraphus, L[2]. / K[2] continues *ὑμῶν* to Davus.

ΣΩΣΙΑΣ

ὑμῶν ⌜φθαρέν⌝τας; πρὸς τίν' οἴεσθ', εἰπέ μοι,
παίζειν; ⌜τίς⌝ ὁ λῆρος; κατὰ κράτος τὸ δυστυχὲς
οἰκίδιον τοῦτ' αὐτίκ' ἐξαιρ⌜ήσ⌝ομεν.
[200] 270 ὅπλιζε τὸν μοιχόν.

ΔΑΟΣ

πονηράν, ἄθλιε,
ὥσπερ παρ' ἡμῖν οὖσαν ἐπ⌜ιμέ⌝νεις πάλαι;

ΣΩΣΙΑΣ

οἱ παῖδες οἳ τὰ πελτί' ἔχου⌜σι⌝ πρὶν πτύσαι
διαρπάσονται πάντα, κἂν "τετρωβόλους"
καλῇς.

ΔΑΟΣ

ἔπαιζον· σκατοφάγος γὰρ εἶ.

ΣΩΣΙΑΣ

πόλιν
275 οἰκοῦντες—

ΔΑΟΣ

ἀλλ' οὐκ ἔχομε⌜ν⌝.

ΣΩΣΙΑΣ

αἰ⌜β⌝οῖ, λήψομαι
σαρίσαν—

ΔΑΟΣ

ἄπαγ' ἐς κόρακας, ⌜ὡ⌝ς εἴσειμ' ἐγώ,
ἕως ἔοικας σκ⌜ληρὸς οὕτω⌝ς.

267 Suppl. and gives to Sosias, Allinson.
268 Leo suppl. 271 K[2], J[2].
272 πελτί' ἔχου . ., L[2]. 274 γαρει : L[2].
275 αἰβοῖ, J[2], S[2]. / ειοοι, L[2].

SOSIAS (*interrupting*)

Yes, some of *you* destroyed! But tell me now, with whom
D'ye think to have your jest? What nonsense this? By force
This luckless shanty we shall take by storm forthwith.
Go now and arm the lover.

DAVUS

Have you all this time
Been waiting, wretch, for this poor girl as though with us?

SOSIAS

These boys of mine, targe-bearers, everything will sack
Ere you can spit, although "four-obols" is the name
You give us.

DAVUS

Joking that; "dung-eater" suits you best!

SOSIAS

We city-dwelling folk—

DAVUS (*interrupting*)

We haven't her.

SOSIAS

Oh! Bosh!
I'll take a pike to you.

DAVUS

Go feed the crows! Nay, I'll
Go in, since you seem such a rough.

(*Davus goes in. Doris comes forward.*)

---

276 σάρισαν: L[2].//⌊ῶs, K[2]./ἀλλ', S[2].
277 σκ⌈ληρὸs οὕτω⌉s, K[2]./ἀπ⌈ονοεῖσθαι⌉, S[2].

ΔΩΡΙΣ

⌜Σ⌝ωσία.

ΣΩΣΙΑΣ

⌜σὺ⌝ μὲν εἰ πρόσ⌜ει μ⌝οι, Δωρί, μέγα τί σοι κακὸν
⌜δ⌝ώσω. σὺ τ⌜ού⌝των γέγονας αἰτιωτάτη.

ΔΩΡΙΣ

[210] 280 ⌜οὕ⌝τως ὄναιο, λέγ' ὅτι πρὸς γυναῖκά ποι
⌜δεί⌝σασα καταπέφευγε.

ΣΩΣΙΑΣ

"πρὸς γυναῖκά ποι
⌜δεί⌝σασα;"

ΔΩΡΙΣ

καὶ γὰρ οἴχεθ' ὡς τὴν Μυρρίνην.
⌜τὴν⌝ γείτον'· οὕτως μοι γένοιθ' ἃ βούλομαι.

ΣΩΣΙΑΣ

⌜ὁρᾷ⌝ς ἵν' οἴχεθ', οὗ τὸ μέλημ' ἔστ', ἐνθάδε—

ΔΩΡΙΣ

285 ⌜τί⌝ μή⌜ν; τί δ' ἄλλο νῦν⌝ σὺ βούλει, Σω⌜σία;⌝
ἄ⌜παγ⌝ε σ⌜εαυτό⌝ν, ἄ⌜πα⌝γ' . . . . . ευδηλ . . .

(*Lacuna, circa 57 verses, to Leipzig*[1].)

277 : Σωσία, J[2]. 278 S[1] suppl.
279 δώσω, Arnim.// Lef. suppl.
280 Suppl. Housman. 283 βούλομαι : L[2].
284 S[2], J[2] suppl. from / . . . . σιν'.
285 τί μήν; Capps suppl.//τί δ' ἄλλο νῦν, Allinson.//Σωσία; J[2].
286 Suppl. S[2], J[2] (but S[2] has ἄναγε and σ⌜εαυτή⌝ν./Allinson conject. σ⌜εαυτό⌝ν and continues to Doris).// εὔδηλ⌜ος ε⌝ͅ, Körte.

DORIS

Hist! Sosias!

SOSIAS

If you come near me, Doris, I will pay you out,
Yes, thoroughly. You've been the most to blame for this.

DORIS

Now as you hope for safety, say that she in fear
Has run off somewhere to a woman.

SOSIAS

"She in fear—
Off somewhere to a woman?"

DORIS

Yes, to Myrrhina,
Next door, she's gone. Else may no wish of mine come true.

SOSIAS (*tragically*)

You see where she has gone! Gone to her darling, here!

DORIS

Of course. What else now do you ask for, Sosias?
(*Impatiently, to Sosias*)
Be off! Be off with you! . . . .

(*Lacuna of about 57 verses to the first Leipzig fragment.*)

In this interval Polemon, repentant of his own conduct and eager for Glycera's return, whether by force or persuasion, has been in consultation with Pataecus. As Polemon and Sosias are conferring they are joined by Pataecus. Abrotonon also appears. Perhaps the wily Davus may have secured her to divert Sosias and his men by liberal potations.

Scene. ΠΟΛΕΜΩΝ, ΣΩΣΙΑΣ, ΠΑΤΑΙΚΟΣ, ΑΒΡΟΤΟΝΟΝ

. . . .

ΣΩΣΙΑΣ

⌈ἐκ⌉εῖθεν ἥκει χρήματ' εἰληφώς· ἐμοὶ
345 πίστευε· προδίδωσίν σε καὶ τὸ στρα⌈τό⌉πεδον.

ΠΑΤΑΙΚΟΣ

κάθευδ' ἀπελθών, ὦ μακάριε, τὰς μάχας
ταύτας ἐάσας. ⌈οὐ⌉χ ὑγιαίνεις—σοὶ λαλῶ—
ἧττον· μεθύεις γάρ.

ΣΩΣΙΑΣ

ἧττον; ὃς πέπωκ' ἴσως
κοτύλην, προειδὼς πάντα ταῦθ', ὁ δυστυχής,
350 τηρῶν τ' ἐμαυτὸν εἰς τὸ μέλλον;

ΠΟΛΕΜΩΝ

εὖ λέγεις.
⌈πε⌉ίσθητί μοι.

ΣΩΣΙΑΣ

τί δ' ἐστὶν ὃ κελεύεις ἐμοί;

ΠΟΛΕΜΩΝ

ὀρθῶς ἐρωτᾷς· νῦν ἐγὼ δή σοί γ' ἐρῶ.

344–356 Leipzig MS. alone. Begins 344.

THE GIRL WHO GETS HER HAIR CUT SHORT

SCENE. POLEMON, SOSIAS *with his men*, PATAECUS, ABROTONON[1]

Pataecus is a friend of both parties and is convinced that the quarrel is due to a misunderstanding, not to disloyalty on the part of Glycera. He has understood from the women that Glycera has fled because of Polemon's treatment of her* (v. 369). *He advises Polemon to abandon hostile measures and to try to win Glycera back by gentler means.

. . . .

SOSIAS (*to Polemon*)

He comes from yonder, having just received some cash.
Believe me, he betrays the army and yourself.

PATAECUS (*to Sosias*)

Be off and sleep, you fool, drop all this fighting, do.
Your health's not good—yes, you I mean—you're not so well,
Nay, less; for you are drunk!

SOSIAS (*indignantly*)

What, "less"? When I have drunk
Perhaps a gill or two—no more—foresaw all this
And saved myself for future need, poor me?

POLEMON

(*recognizing that Sosias is drunk, to Pataecus aside*)

You're right.

(*To Sosias.*)

Give in to me.

SOSIAS (*submissively*)

What is it you're commanding me?

POLEMON

Ah, that's the way to ask me. Now I'll speak to you.

[1] Note that four actors are present at once in this scene.

ΣΩΣΙΑΣ

Ἀβρότονον, ἐπισήμηνον.

ΠΑΤΑΙΚΟΣ

εἴσω τουτονὶ
πρῶτον ἀπόπεμψον τούς τε παῖδας οὓς ἄγει.

ΣΩΣΙΑΣ

355 κακῶς διοικεῖς τὸν πόλεμον. διαλύεται,
δέον λαβεῖν κατὰ κράτος.

ΠΟΛΕΜΩΝ

οὑτοσί με γὰρ
ὁ Πάταικος ἐξόλλυσιν;

ΣΩΣΙΑΣ

οὐκ ἔσθ' ἡγεμών.

ΑΒΡΟΤΟΝΟΝ

πρὸς τῶν θεῶν, ἄνθρωπ', ἄπελθ'.

ΣΩΣΙΑΣ

ἀπέρχομαι.

ΠΟΛΕΜΩΝ

ᾤμην σε ποιήσειν τι· καὶ γάρ, Ἀβρότονον,
[220] 360 ἔχεις τι πρὸς πολιορκίαν σὺ χρήσιμον,
δύνασαί τ' ἀναβαίνειν, περικαθῆσθαι,—ποῖ στρέφει,
λαικάστρι'; ᾐσχύνθης; μέλει τούτων τί σοι;

357 E³, quat. y, p. 13 = Lp. να, 14. Leipzig MS. here overlaps Cairo E³.
358 ἀπέρχομαι: L².

SOSIAS (*striving to save his importance*)

Abrotonon, you give the signal.

PATAECUS (*to Polemon*)

First send off

Indoors this fellow and the crew that follows him.

SOSIAS (*to Pataecus*)

You run the war but ill.

(*To Polemon.*) Disbanding is his way,

When capturing by force is called for.

POLEMON

What? 'Tis he,

Pataecus, ruins me?

SOSIAS (*grumbling*)

Well, he's no captain, no.

ABROTONON (*trying to coax him away*)

Now come, sir, by the gods, be off.

SOSIAS (*with dignity*)

I will withdraw.

[*Exit Sosias into the house, followed by his army.*

POLEMON [1]

I thought you'd manage something. Yes, Abrotonon,
You've qualities quite useful in a siege. You've skill
In boarding, or in close investment—Going, you?
Where now, you strumpet? You ashamed? Mind
aught of this?

(*Abrotonon, offended, departs.*)

[1] Except for indicated change of speaker the following lines, 359–362, would better suit Sosias.

SCENE. ΠΟΛΕΜΩΝ, ΠΑΤΑΙΚΟΣ

ΠΑΤΑΙΚΟΣ

εἰ μέν τι τοιοῦτ' ἦν, Πολέμων, οἷόν φατε
ὑμεῖς, τὸ γεγονός, καὶ γαμετὴν γυναῖκά σου—

ΠΟΛΕΜΩΝ

365 οἷον λέγεις, Πάταικε. διαφέρει δὲ τί;
ἐγὼ γαμετὴν νενόμικα ταύτην.

ΠΑΤΑΙΚΟΣ

μὴ βόα.
τίς ἔσθ' ὁ δούς;

ΟΛΕΜΩΝ

ἐμοὶ τίς; αὐτή.

ΠΑΤΑΙΚΟΣ

πανυ καλῶς.
ἤρεσκες αὐτῇ τυχὸν ἴσως, νῦν δ' οὐκέτι,
ἀπελήλυθ⌜εν⌝ δ' οὐ κατὰ τρόπον σου χρωμένου
[230] 370 αὐτῇ.

ΠΟΛΕΜΩΝ

τί φής; οὐ κατὰ τρόπον; τουτί με τῶν
πάντων λελύπηκας μάλιστ' εἰπών.

ΠΑΤΑΙΚΟΣ

ἐρεῖς,
τοῦτ' οἶδ' ἀκριβῶς, ὡς ὃ μὲν νυνὶ ποεῖς
ἀπόπληκτόν ἐστι. ποῖ φέρει γάρ, ἢ τίνα
ἄξων; ἑαυτῆς ἐστ' ἐκείνη κυρία·
375 λοιπὸν τὸ πείθειν τῷ κακῶς διακειμένῳ
ἐρῶντί τ' ἐστίν.

365 L[2].// : διαφέρει δὲ τί : S[2] to Pat. from Leipz.
367 αὐτή, edd./αὔτη, L[2].
372 ὡς ὃ, Wilam./ὥστε, Leipz. and L[2].
373 Leipz./ : ποῦ φέρει γάρ : and paragraphus, L[2].
374 Lp. νβ = E[3], l. 18.

THE GIRL WHO GETS HER HAIR CUT SHORT

SCENE. POLEMON, PATAECUS

PATAECUS

If this that has befallen were of some such sort
As, Polemon, you say; if you a wedded wife—

POLEMON (*excitedly*)

Now how you talk, Pataecus! But what matters it?
I've held her as my wedded wife.

PATAECUS

Don't bawl, don't bawl!
And who gave her away?

POLEMON

To me? She gave herself.

PATAECUS

All right. Perhaps you pleased her then, but now,
no more.
And she has gone for good because you treated her
In ways unseemly.

POLEMON

What? "Unseemly?" This your word
Beyond all else has cut me deep.

PATAECUS

You will admit—
(Of this I'm certain)—that what you are doing now
Is crazy. Where, for instance, are you rushing? Or
To capture whom? For she is mistress of herself.
There's one course left, persuasion for the wretched
man,
The lover.

ΠΟΛΕΜΩΝ

ὁ δὲ διεφθαρκὼς ἐμοῦ
ἄποντος αὐτὴν οὐκ ἀδικεῖ μ᾽;

ΠΑΤΑΙΚΟΣ

ὥστ᾽ ἐγκαλεῖν
ἀδικεῖ σ᾽ ἐκεῖνος, ἄν ποτ᾽ ἔλθῃς εἰς λόγους·
εἰ δ᾽ ἐκβιάσει, δίκην ὀφλήσεις· οὐκ ἔχει
[240] 380 *τιμωρίαν γὰρ τἀδίκημ᾽, ἔγκλημα δέ.*

ΠΟΛΕΜΩΝ

οὐδ᾽ ἆρα νῦν—;

ΠΑΤΑΙΚΟΣ

οὐδ᾽ ἆρα νῦν.

ΠΟΛΕΜΩΝ

οὐκ οἶδ᾽ ὅ τι
λέγω, μὰ τὴν Δήμητρα, πλὴν ἀπάγξομαι.
Γλυκέρα με καταλέλοιπε, καταλέλοιπέ με
Γλυκέρα, Πάταικ᾽. ἀλλ᾽ εἴπερ οὕτω σοι δοκεῖ
385 *πράττειν,—συνήθης ἦσθα γὰρ καὶ πολλάκις*
λελάληκας αὐτῇ,—πρότερον ἐλθὼν διαλέγου·
πρέσβευσον, ἱκετεύω σε.

ΠΑΤΑΙΚΟΣ

τοῦτό μοι δοκεῖ,
ὁρᾷς, ποεῖν.

ΠΟΛΕΜΩΝ

δύνασαι δὲ δήπουθεν λέγειν,
Πάταικε;

ΠΑΤΑΙΚΟΣ

μετρίως.

387 Πατ/ in r. margin. 388 Πολ/ in r. margin.

POLEMON

Well, but he that has corrupted her
When I was absent? He, you'll own, does wrong to me.

PATAECUS

He wrongs you, yes, enough for you to lodge complaint
If ever you shall come to argument. But if
You kidnap her by force, they'll have the law of you.
This wrong calls not for private vengeance but complaint.

POLEMON

Not now, then—?

PATAECUS

No, not even now.

POLEMON

Then what to say
I know not, by Demeter, save I'm like to choke.
My Glycera has gone and left me! Left me, gone!
My Glycera, Pataecus! Nay, if so you think
It's best—for you are well acquainted and with her
You've often chatted—you go first and have a talk,
Be my ambassador, I pray you.

PATAECUS (*about to go*)

I agree,
You see, to that.

POLEMON (*detains him*)

You're good at speaking, I presume,
Pataecus?

PATAECUS

Pretty fair.

ΠΟΛΕΜΩΝ

ἀλλὰ μήν, Πάταικε, δεῖ.

[250] 390 αὕτη 'στὶν ἡ σωτηρία τοῦ πράγματος.
ἐγὼ γὰρ εἴ τι πώποτ' ἠδίκηχ' ὅλως—
εἰ μὴ διατελῶ πάντα φιλοτιμούμενος—
τὸν κόσμον αὐτῆς εἰ θεωρήσαις—

ΠΑΤΑΙΚΟΣ

καλῶς
ἔχει.

ΠΟΛΕΜΩΝ

θεώρησον, Πάταικε, πρὸς θεῶν·
395 μᾶλλον μ' ἐλεήσεις.

ΠΑΤΑΙΚΟΣ

ὦ Πόσειδο[ν].

ΠΟΛΕΜΩΝ

δ[εῦρ' ἴθι·
ἐνδύμαθ' οἶ', οἷα δὲ φαίνεθ' ἡνίκ' ἂν
λάβῃ τι τούτων· οὐ γὰρ ἑοράκεις ἴσως.

ΠΑΤΑΙΚΟΣ

ἔγωγε.

ΠΟΛΕΜΩΝ

καὶ γὰρ τὸ μέγεθος δήπουθεν ἦν
ἄξιον ἰδεῖν. ἀλλὰ τί φέρω νῦν εἰς μέσον
[260] 400 τὸ μέγεθος, ἐμβρόντητος, ὑπὲρ ἄλλων λαλῶν;

ΠΑΤΑΙΚΟΣ

μὰ τὸν Δί', οὐδέν.

392 E[4], quat. y, p. 14.
398 Πατ/ in l. margin.

POLEMON

Indeed there's need of it,
Pataecus ; nay, my whole salvation hangs on this.
For if I've ever done her wrong in any way—
If I don't always care for her devotedly—
If you'd but look upon her finery—
(*Motions toward his house, inviting Pataecus in.*)

PATAECUS (*soothingly*)

Oh, that's
All right.

POLEMON

Just take a look, Pataecus, by the gods!
You'll pity me the more.

PATAECUS (*aside*)

Poseidon!

POLEMON

Here! come here!
What dresses! What an air she has when she's dressed up
In this or that! Nay, come. You never saw, perhaps.

PATAECUS

O yes, I have.

POLEMON

Why, just their grandeur, I may say,
Were worth a look. But why drag in this "grandeur" now,
Crazed that I am, to chatter thus beside the point?

PATAECUS (*reassuringly*)

Oh, not at all, by Zeus.

ΠΟΛΕΜΩΝ

οὐ γάρ; ἀλλὰ δεῖ γέ σε

ἰδεῖν· βάδιζε δεῦρο.

ΠΑΤΑΙΚΟΣ

πάραγ'.

ΠΟΛΕΜΩΝ

εἰσέρχομαι.

ACT IV

SCENE. ΜΟΣΧΙΩΝ

ΜΟΣΧΙΩΝ

οὐκ εἰσφθερεῖσθε θᾶττον ὑμεῖς ἐκποδών;
λόγχας ἔχοντες ἐκπεπηδήκασί μοι.
405 *οὐκ ἂν δύναιντο δ' ἐξελεῖν νεοττιὰν*
χελιδόνων, οἷοι πάρεισ', οἱ βάσκανοι.
"ἀλλὰ ξένους," φής, "εἶχον." εἰσὶ δ' οἱ ξένοι
οἱ περιβόητοι—Σωσίας εἷς οὑτοσί.—

401 ἀλλ⌈ὰ δ⌉εῖ γέ σε, Leipz. / ἀλλὰ δεῖ Πάταικέ σε, L[2].
402 : παραγ' : εισερχομαι : L[2].
404 End of Lp. νβ.

POLEMON (*pressing him on to the house*)

You think not? But at least
You'll have to see them. Step this way.

PATAECUS

You first.

POLEMON

I go.

[*Polemon leads the way into his house, Pataecus following. Moschion appears at the door of the house of Pataecus. He looks about anxiously for the enemy. When he sees Polemon entering the other house with Pataecus, and none of the "army" present, he comes out of the house reassured.*]

ACT IV

SCENE. MOSCHION

MOSCHION (*to Polemon and Pataecus as they disappear in the other house*)

In with you. Curse you! Quick—and rid me of your sight!
With lances forth they sprang at me—
(*looking about him*) but could not take
By storm a swallow's nest, this army, scurvy knaves [1]
"Now they had mercenary troops," you say. But these,
The troops much talked of, are—
(*catching sight of Sosias lying drunk by the door*)
this Sosias alone!

πολλῶν γεγονότων ἀθλίων κατὰ τὸν χρόνον
872 K
[270] 410 τὸν νῦν,—φορὰ γὰρ γέγονε τούτου νῦν καλὴ
ἐν ἅπασι τοῖς Ἕλλησι δι' ὅ τι δή ποτε—
οὐδένα νομίζω τῶν τοσούτων ἄθλιον
ἄνθρωπον οὕτως ὡς ἐμαυτὸν ζῆν ἐγώ.
ὡς γὰρ τάχιστ' εἰσῆλθον, οὐδὲν ὧν ἀεὶ
415 εἴωθ' ἐποίουν, οὐδὲ πρὸς τὴν μητέρα
εἰσῆλθον, οὐ τῶν ἔνδον ἐκάλεσ' οὐδένα
πρὸς ἐμαυτόν, ἀλλ' εἰς οἶκον ἐλθὼν ἐκποδὼν
ἐνταῦθα κατεκείμην συνεστηκὼς πάνυ.
τὸν Δᾶον εἰσπέμπω δὲ δηλώσονθ' ὅτι
[280] 420 ἥκω, τοσοῦτον αὐτό, πρὸς τὴν μητέρα.
οὗτος μὲν οὖν, μικρόν τι φροντίσας ἐμοῦ,
ἄριστον αὐτοῖς καταλαβὼν παρακείμενον,
ἐγέμιζεν αὐτόν. ἐν δὲ τούτῳ τῷ χρόνῳ
κατακείμενος πρὸς ἐμαυτὸν ἔλεγον· "αὐτίκα
425 πρόσεισιν ἡ μήτηρ <ἀπ>αγγελοῦσα μοι
παρὰ τῆς ἐρωμένης ἐφ' οἷς ἂν φησί μοι
εἰς ταὐτὸν ἐλθεῖν." αὐτὸς ἐμελέ⌈τ⌉ων λόγον—

(*Lacuna of circa* 157 *verses to* K².)

417 οἶκον, Lef. / οἶκόν τινα, pap.
425 <ἀπ>αγγελοῦσα, Croen., Sudh.

Of all the many born to wretchedness in this
Our generation—for amongst the Hellenes all,
Whate'er the cause, there has sprung up a noble crop
Of such—there's no one of them all so wretched lives,
In my opinion, as myself. For soon as I
Went in, without attempting any single thing
Of all that was my wont, not even mother's room
I entered, nay, nor any of the household called,
But to a room betook myself aside and there
I lay, quite self-controlled. And I send Davus in
To tell my mother this, and merely this, that I've
Arrived. However he, with little care for me,
On finding luncheon laid out ready for them there,
Went on and took his fill. I, lying down the while,
Kept saying to myself: "Here presently will come
My mother and will bring me word from her I love,
Upon what terms she says that she and I might make
Agreement." I was practising a speech myself . . .

(*Lacuna of about* 157 *verses to* K[a].)

Moschion probably goes on to tell of a confidential talk between Glycera and Myrrhina which he has overheard. He is convinced that his hopes are illusory and realizes that he has been duped by Davus. He has also heard things which arouse his curiosity regarding Glycera (v. 665), *but not enough to reveal the facts in full. When Pataecus comes out of Polemon's house, Moschion conceals himself from view. He is present, but unobserved by the others, throughout the following scenes.*

SCENE. ΓΛΥΚΕΡΑ, ΠΑΤΑΙΚΟΣ, ΔΩΡΙΣ, ΜΟΣΧΙΩΝ

ΓΛΥΚΕΡΑ

. . . .

585 ⌜ἐλθοῦ⌝σα πρὸς ⌜τὴν μ⌝ητέρ' αὐτοῦ, φί⌜λτ⌝ατε,
⌜καὶ δεῦρο κα⌝ταφυγοῦσ' ἐδυνάμην—οὐ σκοπεῖς;—
[290] ⌜ἵν⌝α με λ⌜άβῃ⌝ γυναῖκα—κατ' ἐμὲ γὰρ πάνυ
⌜γέγ⌝ον' οὐ⌜δέν⌝—ἀλλ' οὐ τοῦθ', ἑταίραν δ' ἵνα μ' ἔχῃ·
εἶτ' οὐ λαθεῖν τούτους ἂν ἔσπευδον, τάλαν,
590 αὐτός <τ'> ἐκεῖνος; ἀλλ' ἰταμῶς εἰς ταὐτό με
τῷ πατρὶ κατέστησ', εἱλόμην δ' οὕτως ἐγὼ
ἀφρόνως ἔχειν, ἐχθράν τε πρᾶξ⌜ιν ἐκτελεῖν⌝
ὑμῖν θ' ὑπόνοιαν καταλιπεῖν ⌜αἰσχρὰν ἐμοῦ⌝
ἣν ἐξαλείψαιτ' οὐκέτ', οὐδ' αἰσχ⌜ύνομαι⌝;
595 Πάταικε, καὶ σὺ ταῦτα συμπεπ⌜εισμένος⌝
ἦλθες τοιαύτην θ' ὑπέλαβές ⌜με γεγονέναι⌝;

ΠΑΤΑΙΚΟΣ

[300] μὴ δὴ γένοιτ', ὦ Ζεῦ πολυ⌜τίμητ', ἄδικα δὲ⌝
δείξαις ἀληθῶς ὄντ'· ἐγὼ ⌜μὲν πείθομαι.⌝
ἀλλ' ἄπιθι μηδὲν ἧττον.

585 K², quat. z, p. 3, l. 18. ἐλθοῦσα πρὸς, S² suppl.// φίλτατε, J².
586 S² suppl.//. οὐ σκοπεῖς, pap., S².
588 ⌜γέγ⌝ον', J² suppl. // οὐ⌜δέν⌝, Capps suggests some negative./ . . . ονου . . . ἀλλ', L². // τοῦθ', Capps. / τοῦτ', L², S².
590 αὐτός <τ'>, Leo.
592 Croenert, J² from πρα– . . . . . ., pap.

SCENE. GLYCERA, PATAECUS, DORIS, MOSCHION (*in hiding*)

While inspecting the wardrobe of Glycera in Polemon's house, Pataecus seems to have noticed something among her belongings that aroused in him a suspicion as to her identity. Therefore, when he summons her from the house, he has three objects in view: the first, to secure an explanation of her conduct with Moschion; the second, to discharge his mission of reconciling her with Polemon; the third, to discover who she really is. He finds her unwilling to return to Polemon (vv. 599, 625, 630, *cf.* 904). *She assures Pataecus, however, that her relations with Moschion have been innocent, though she admits that she has put herself in a false position with him.*

GLYCERA

. . . . [*supply e.g.* . . . I could have come
With no such purpose] to his mother, dearest sir,
Nor could have taken refuge here—do you not see?—
That he might wed me—(for in truth he's far beyond
Poor me!)—Oh no, not that, but so that he might have
And hold me as his mistress. Wouldn't I, poor thing,
He too himself, have sought to keep it dark from them?
Would I have boldly faced his father and preferred
To be thus senseless, bring to pass a hateful deed
And in your minds embed disgraceful thoughts of me
Which you would ne'er blot out? I feel no shame
at that?
Pataecus, came you here persuaded, even you,
Of this, and thought that I had been a girl like that?

PATAECUS

Nay, Zeus most reverend forbid! But may you prove
In sober fact these charges wrong you. I believe;
Yet, all the same, go back to him.

---

594 ἐξαλεῖψαι⌜τ⌝', J², S².// αἰσχ⌜ύνομαι⌝, Leo.
597 ἄδικα δὲ, Wilam.
598 μὲν, Capps.// πείθομαι, Wilam. 599 Capps suppl.

ΓΛΥΚΕΡΑ

⌈εἰς ἄλλας κόρας⌉

600 ὑβριζέτω τὸ λοιπόν.

ΠΑΤΑΙΚΟΣ

οὐχ ⌈ὑβριστικῶς.⌉

γέγονε τὸ δεινόν.

ΓΛΥΚΕΡΑ

ἀνόσιον ⌈δ' ἔπραξέ με.⌉

ο⌈ἷον μάλ'⌉ ἂν θεράπαιναν ⌈ἐργάσαιτό τις.⌉

(*Lacuna of* 16 *verses to* K[1].)

ΓΛΥΚΕΡΑ

ἐγ⌈ὼ δ' ἐκεῖνα⌉ λαμβά⌈νω τὰ χρήματα⌉

620 τοὐμοῦ πατρὸς καὶ μητρός, εἴθ⌈ισμαι δ' ἔχειν⌉

ἀεὶ παρ' ἐμαυτῇ ταῦτα καὶ τηρ⌈εῖν.

ΠΑΤΑΙΚΟΣ

τ⌉ί οὖν

βούλει;

ΓΛΥΚΕΡΑ

κομίσασθαι ταῦτ'.

ΠΑΤΑΙΚΟΣ

⌈ἀπέγ⌉νωκας σ⌈ὺ γὰρ⌉

[310] κομιδῇ τὸν ἄνθρωπον; τί βούλει, φιλτάτη;

ΓΛΥΚΕΡΑ

διὰ σοῦ γενέσθω τοῦτό μοι.

600 Capps suppl. / οὐκ ἑ⌈κούσιον⌉, S[2]. 601 Capps suppl. 602 οἷον μάλ', Allinson suppl. // Remainder S[2] suppl. 619 K[1], quat. 2, p. 3. l. 17. 619–620 S[2] suppl. 622 βούλει : κομίσασθαι ταῦτ' : L[2]. // ἀπέγνωκας σὺ γὰρ Capps. 624 μοι⌈:⌉ assumed from μ . ι ., J[2].

GLYCERA

'Gainst other girls
In future let him wanton.

PATAECUS

Nay, not wantonly
This outrage happened.

GLYCERA

Godless things he did to me,
Such treatment, surely, as you'd give some servant maid.

(*Lacuna of* 16 *verses to* K[1].)

Glycera seems to have declared to Pataecus that she is free-born and also to have asked him to examine the proofs of her origin for himself, that he may assist her to establish her legal independence of Polemon. When the text begins again Glycera is explaining to Pataecus the nature of the objects, contained in the chest, which she has asked him to examine.

GLYCERA

And I received those objects as a legacy
From father and from mother, and it is my wont
To guard and keep them ever with me.

PATAECUS

Well, what is
Your wish?

GLYCERA

To have them brought here safe.

PATAECUS

You've given up
The fellow utterly? What, dearest, do you want?

GLYCERA

Through you may I obtain this.

ΠΑΤΑΙΚΟΣ

πραχθήσεται.

625 τοῦτό <γε> γέλοιον· ἀλλ' ὑπὲρ πάντων ἐχρῆν
⌈ὁρ⌉ᾶν σ'.

ΓΛΥΚΕΡΑ

ἐγᾦδα τἄμ' ἄρισθ'.

ΠΑΤΑΙΚΟΣ

οὕτως ἔχεις;
⌈τίς τῶν θ⌉εραπαινῶν οἶδε ταῦθ' ὅπου 'στί σοι;

ΓΛΥΚΕΡΑ

⌈ἡ Δωρὶς⌉ οἶδε.

ΠΑΤΑΙΚΟΣ

καλεσάτω τὴν Δωρίδα
⌈ἔξω τι⌉ς. ἀλλ' ὅμως, Γλυκέρα, πρὸς τῶν θεῶν,
630 ⌈ἕως πάρ⌉εστ' ἐφ' οἷς λόγοις νυνὶ λέγω,
. . . . ι.

ΔΩΡΙΣ

(.) δοιι (?) ὦ κεκτημένη.

ΜΟΣΧΙΩΝ

⌈τάχ' εἴσομ'⌉ οἷον τὸ κακόν.

ΓΛΥΚΕΡΑ

ἐξένεγκέ μοι
[320] ⌈τὴν κοιτίδ'⌉ ἔξω, Δωρί, τὴν τὰ ποικίλα

625 <γε>, Capps.
626 Ellis suppl./ J² confirms. // Πατ/ in r. margin.
627 : at end.
629 τι⌉ς: to indicate change of addressee.
630 Suppl. from . . . . . ρεστ, J²./ ἕπου, πάρεστ', K²./ ? νόμ' ἀρέστ'? Allinson. / ⌈ἐκεῖν' ἀ⌉φε⌈ῖ⌉σ', S²./ / εφοισνυνι λογοσδεγ λεγω, L²./ Rearranged, λόγο⌈ι⌉ς suppl., Capps.
631 / . . . . ι (.) δοιι (: ?) ω κεκτημενη: J² rejects ἔνδι δός: is "possible."/ ? διαλλάγηθ': ἰδού γέ μ'⌉? Allinson./ ⌈σύ

PATAECUS

Well, it shall be done.
A foolish business! But on all accounts you first
Should see—

GLYCERA (*interrupting*)

I know what's best for me.

PATAECUS

So that's the way
You feel? What maid of yours knows where you keep these things?

GLYCERA

My Doris knows.

PATAECUS (*to an attendant*)

Go, someone, call out Doris here.
Yet, Glycera, no less, I beg you by the gods,
While still 'tis possible, upon the terms I urge[1]
Be reconciled.

(*Enter Doris from the house.*)

DORIS

Well, here I am, my mistress, here!

MOSCHION (*aside*)

Now soon I'll know what mischief's up.

GLYCERA

Go, Doris, fetch
My casket out, the one—you know—that holds, by Zeus,

[1] Text in lines 630–637 is badly broken.

γνωθι, τὴν χάρ⌉ιν δό⌈ς :⌉, S². / The : before *ὦ* uncertain. // Δωρ/ in r. margin.
632 Suppl. and to Mosch., Capps. / (Γλ.) *τί δ' ἐστιν;* (Δ.) *οἷον*—, S². 633 Suppl. van Leeuw.

⌜ἔχουσαν—οἶσθα, ν⌝ὴ Δί',—ἣν δέδωκά σοι
635 ⌜τηρεῖν. τί κ⌝λαίεις, ἀθλία;

ΠΑΤΑΙΚΟΣ

πέπονθά τι,
⌜νὴ τὸν Δία τὸ⌝ν σωτῆρ', ⌜ἐγὼ καινὸν π⌝άνυ·
⌜ἄελπτον οὖν⌝ πρᾶγμ' οὐδέν. ἤ κο⌜ιτὶς φανεῖ⌝.

(*Lacuna of circa 7 verses to the second Leipzig fragment.*)

SCENE. ΜΟΣΧΙΩΝ, ΠΑΤΑΙΚΟΣ, ΓΛΥΚΕΡΑ

ΠΑΤΑΙΚΟΣ

. . . .
646 ⌜ὃν⌝ καὶ τότ' εἶδον. οὐ παρ' αὐτὸν οὑτοσὶ
τράγος τις, ἢ βοῦς, ἢ τοιουτὶ θη⌜ρί⌝ον
⌜ἕσ⌝τηκεν;

ΓΛΥΚΕΡΑ

ἔλαφος, φίλτατ', ἐστίν, οὐ τράγος.

ΠΑΤΑΙΚΟΣ

⌜κέρα⌝ τ' ἔχει, τοῦτ' οἶδα. καὶ τουτὶ τρίτον·
650 ⌜πετ⌝εινὸς ἵππος. τῆς γυναικὸς τῆς ἐμῆς
⌜τὰ χρή⌝ματ' ἐστὶ ταῦτα, καὶ μάλ' ἀθλίας.

634 Suppl. Leo, S² from . . . . σο . . ηδι.
635 Van Leeuw., Headlam. / . . λαιεις, pap., S². / ἀ⌝λύεις, Capps, K². // Πατ/ in r. margin.
636 ⌜νὴ—τὸ⌝ν, suppl. Crois. // ἐγὼ καινὸν, Capps.
637 ⌜ἄελπτον οὖν⌝, S². // κο⌜ιτὶς, Wilam. // φανεῖ, Allinson. // End of Cairo MS. of *Periceiromene.*
646 Lp. ξα.
648 ἢ (ου above) τραγος: Leipz. pap.
649 Line to Pataecus, K². / (τραγο⌜ν⌝, 648). / κέρατ' ἔχει τοῦτ', to Glyc., S². / : οἶδα etc. to Pataec., S².

Embroideries—the one which I've entrusted you
To keep. Now why these tears,[1] poor girl?
(*Exit Doris into the house.*)

PATAECUS (*to himself*)
Some very strange
Experience, by Saviour Zeus, has come to me.
Well, well, there's naught exceeds belief! The chest will show.

. . . .

(*Lacuna of about 7 verses to the second Leipzig fragment.*)

Doris has brought out the chest and returned again into the house. Pataecus examines the embroideries. He has just made out the first pattern (perhaps a hippocamp, see Sudh. M.S. p. 91) *which he has recognized, and now goes on to number two.*

SCENE. MOSCHION (*still in hiding*), PATAECUS, GLYCERA

PATAECUS

. . . .

Which even then I saw. Is not this next one here
Some he-goat? Or an ox? Or some such animal
Worked on it?

GLYCERA

That's a stag, my dearest, not a goat.

PATAECUS

Well, horns it has. So much I know. And here's this third,
A wingèd horse it is. My wife's possessions these!
Yes, hers, my own, poor luckless woman that she was.

[1] Some edd. (see critical notes): "Why do you loiter, you wretched girl?" (See Capps, *ad loc.*)

ΜΟΣΧΙΩΝ

⸢ἓν τῶν ἀ⸣δυνάτων ἐστί, τουτί μοι δοκεῖ
⸢σκοποῦν⸣τι, τὴν ἐμὴν τεκοῦσαν μητέρα
⸢αἰσχρῶς προ⸣έσθαι θυγατέρ' αὐτῇ γενομένην.
655 ⸢εἰ δὲ γεγένητ⸣αι τοῦτ', ἀδελφὴ δ' ἔστ' ἐμὴ
⸢αὕτη, κάκιστ'⸣ ἔφθαρμ' ὁ δυστυχὴς ἐγώ.

ΠΑΤΑΙΚΟΣ

. . . . υ . . δὴ τἀπίλοιπα τῶν ἐμῶν;

ΓΛΥΚΕΡΑ

⸢σήμαι⸣ν' ὃ βούλει, τοῦτο πυνθάνου τ' ἐμοῦ.

ΠΑΤΑΙΚΟΣ

⸢πόθεν⸣ λαβοῦσα ταῦτα κέκτησαι; φράσον.

ΓΛΥΚΕΡΑ

660 ⸢ἐν τ⸣οῖσδ' ἀνῃρέθην ποτ' οὖσα παιδίον.

ΜΟΣΧΙΩΝ

⸢ἐ⸣πάναγε σαυτὸν μικρὸν ὡς ῥοθ⸢ούμ⸣ε⸢νος⸣·
ἥκω τύχης εἰς καιρὸν οἰκείας ἐ⸢γώ.⸣

ΠΑΤΑΙΚΟΣ

μόνη δ' ἔκεισο; τοῦτο γὰρ σήμαινέ μοι.

ΓΛΥΚΕΡΑ

οὐ δῆτ', ἀδελφὸν δ' ἐξέθ⸢ηκ⸣ε κἀμέ τις.

ΜΟΣΧΙΩΝ

665 τουτὶ μὲν ἕν μοι τῶ⸢ν ἐμ⸣οὶ ζητουμένων.

652 ἕν, Wilam. suppl.
654 Capps suppl. 655 S² suppl.
656 ⸢αὕτη, S² suppl. // κάκιστ' ἔφθαρμ', K².
657 ⸢ἡ δυσ⸣τυχῆ δή, Capps suppl. from photo. / ⸢δῆλο⸣ν ⸢τίν' ἤ⸣δη, K².
661 ῥοθ⸢ούμ⸣ε⸢νος⸣, Allinson suppl. / ⸢ῥόθιον μ⸣έ⸢γα⸣, S². / ῥέθ⸢ος βλέπω⸣, Capps, gives line to Pataecus. // No paragraphus.

MOSCHION (*aside*)

A thing impossible is this, methinks, as I
Now turn it over, that my mother brought to birth
And shamelessly exposed a daughter born to her.
But if this happened and if she's my sister, mine,
Why then I'm ruined utterly, O luckless me!

PATAECUS

[Ill-starred in truth the fate] of all else left of mine?[1]

GLYCERA

Make clear what you are seeking and inquire of me.

PATAECUS

Where did you get these things, to treasure thus? Explain.

GLYCERA

They found me as a baby and these things with me.

MOSCHION (*to himself, aside*)

Put further out to sea, you labour in the surf.[2]
The crisis of my private fortunes now is come.

PATAECUS (*resuming his questions*)

But were you laid there all alone? Come, tell me that.

GLYCERA

Why, no. A brother also they exposed with me.

MOSCHION (*aside*)

That point is number one of what I sought to know.

[1] In this line, of doubtful reading, Pataecus seems to be adverting to the fate of the other child, his boy. (See Capps, *ad loc.*)

[2] Or (?): Draw back a little that I may scan your face (*Given to Pataecus*). See Capps's reading, notes on text.

ΠΑΤΑΙΚΟΣ

πῶς οὖν ἐχωρί⌈σθη⌉τ' ἀπ' ἀλλήλων δ⌈ίχα⌉;

ΓΛΥΚΕΡΑ

ἔχοιμ' ἂν ε⌈ἰπεῖ⌉ν πάντ' ἀκηκουϊά σοι·
τἀμὰ δ' ἐπερώτα, ῥητὰ γὰρ ταῦτ' ἐστί μοι,
ἐκεῖνα δ' αὐτῇ μὴ φράσειν ὀμώμοκα.

1073 K

ΜΟΣΧΙΩΝ

670 *καὶ τ⌈οῦ⌉τό μοι σύσσημον εἴρηκεν σαφές·*
ὀμώμοκεν τῇ μ⌈ητρί. πο⌉ῦ ποτ' εἰμὶ γῆς;

ΠΑΤΑΙΚΟΣ

ὁ δὴ λαβών σε ⌈καὶ τρ⌉έφων τίς ἦν ποτε;

ΓΛΥΚΕΡΑ

γυνή μ' ἔθρε⌈ψ', ἥπερ⌉ τότ' εἶδ' ἐκ⌈κ⌉ειμένην.

ΠΑΤΑΙΚΟΣ

τοῦ δὴ τ⌈όπο⌉υ τί ⌈μνη⌉μόνευμά σοι λέγει;

ΓΛΥΚΕΡΑ

675 *κρή⌈νην⌉ τιν' ε⌈ἶπε, ν⌉αί, τόπον ⌈θ'⌉ ὑπόσκιον.*

ΠΑΤΑΙΚΟΣ

τὸν αὐτὸν ὅνπερ χὠ τιθεὶς εἴρηκέ μοι.

ΓΛΥΚΕΡΑ

τίς δ' οὗτός ἐστιν; εἰ θέμις κἀμοὶ φράσον.

ΠΑΤΑΙΚΟΣ

ὁ μὲν τιθεὶς παῖς, ὁ δὲ τρέφειν ὀκνῶν ἐγώ.

ΓΛΥΚΕΡΑ

σὺ δ' ἐξέθηκας ὢν πατήρ; τίνος χάριν;

668 S² restored./ ταμαδερωτα, Leipz. pap./ τὰ δ' ἐμά <μ'> ἐρώτα, Capps.
673 ἔθρε⌈ψ', ἥπερ⌉, K² suppl.// ἐκ<κ>ειμένην, or εἶδε κειμένην, Capps.
675 εἶπε, ναί, S² suppl./ εἶπε καί, K².// θ', Capps suppl.
676 Lp. ξβ.

PATAECUS

How were you separated from each other then?

GLYCERA

Knowing from hearsay I could tell the whole to you;
But ask of *my* affairs, for I may tell of them.
To keep the rest a secret I've made oath to her.

MOSCHION (*aside*)

Another token for me! She has spoken plain.
She's under oath to mother. Where on earth am I?

PATAECUS

And he that found and reared you, who might he be, pray?

GLYCERA

A woman reared me, one who saw me then exposed.

PATAECUS

And mentioned what clue to identify the place?

GLYCERA

A fountain-pool she spoke of, yes, a shaded spot.

PATAECUS

The same that he who left them there described to me.

GLYCERA

And who is that? If lawful, let me also know.

PATAECUS

A servant left them, but 'twas I refused to rear.

GLYCERA

And you exposed them, you, the father? Tell me why.

ΠΑΤΑΙΚΟΣ

680 πόλλ' ἐστὶν ἔργ' ἄπιστα, παιδίον, τύχ⌈ης·⌉
ἡ μὲν τεκοῦσ' ὑμᾶς γὰρ ἐκλείπει βί⌈ον⌉
εὐθύς, μιᾷ δ' ἔμπροσθεν ἡμέρᾳ, τέκνο⌈ν—⌉

ΓΛΥΚΕΡΑ

τί γίνεταί ποθ'; ὡς τρέμω, τάλαιν' ⌈ἐγώ.⌉

ΠΑΤΑΙΚΟΣ

πένης ἐγενόμην, βίον ἔχειν ⌈εἰθισμένος.⌉

ΓΛΥΚΕΡΑ

685 ἐν ἡμέρᾳ; πῶς; ὦ θεοί, δεινοῦ πό⌈τμου⌉.

ΠΑΤΑΙΚΟΣ

ἤκουσα τὴν ναῦν ἣ παρεῖχ' ἡμῖν τρ⌈οφὴν⌉
⌈ἄγρ⌉ιον καλύψαι πέλαγος Αἰγαίας ἁλός.

ΓΛΥΚΕΡΑ

τάλαιν' ἔγωγε τῆς τύχης.

ΠΑΤΑΙΚΟΣ

ἐφόλκια
ἡ⌈γησ⌉άμην δὴ π⌈τω⌉χὸν ὄντα παιδία
690 ⌈τρέφ⌉ειν ἀ⌈βού⌉λου παντελῶς ἀνδρὸς τρόπ⌈ον.⌉
⌈ἥδιστα μέντοι κτημ⌉άτων πάντων τέκ⌈να⌉.
τὸ ποῖ⌈ον ἔτι⌉ λέλ⌈οιπ⌉ε;

ΓΛΥΚΕΡΑ

μηνυθήσεται·
ἣν καὶ δέραια καὶ β⌈ρα⌉χύς τις ἀνάγλυφος
κόσμος προσὼν γ⌈νώ⌉ρισμα τοῖ⌈ς ἐκκε⌉ιμένοις.

682 J². 684 Wilam. suppl. 685 K². 690 K².
690–705 For conject. restor. see Sudh. *Menander Studien* pp. 90–94.
691 S² suppl. // Paragraphus doubtful.
692–3 S². // μηνυθήσεται, K².
694 γ⌈νώ⌉ρισμα, S². // ἐκκε⌉ιμένοις, Capps suppl.

PATAECUS

There comes, my child, from Fortune many a circumstance
Incredible. For she who gave you birth, she died
Forthwith; and just one day before she died, my child—

GLYCERA

What is it happened? How I tremble! Ah, poor me!

PATAECUS

I came to poverty, though used ere this to wealth.

GLYCERA

All in a day? But how? O gods, what awful fate!

PATAECUS (*theatrically*)

I learned that in the wild Aegean's wide-spread brine
Was whelmed the ship that brought us in our sustenance.

GLYCERA

Ah, wretched me, what ill luck that!

PATAECUS

So, beggared now,
Methought it were the part of one quite reft of sense
Children to rear and trail like cargo, towed astern—
(Yet children are the sweetest things of all to own!)[1]—
What sort of stuff besides was left?

GLYCERA

That shall be told:
A necklace and some little ornament embossed
Were placed as tokens with the children there exposed.

[1] Lines 691–705 are badly mutilated (see text) and some details are only a matter of conjecture. Moschion, who is eavesdropping through the scene, learns the secret of his birth. At the end of the scene, where the text is much broken, he apparently comes forward and reveals himself.

ΠΑΤΑΙΚΟΣ

695 ἐκεῖ⌈νον⌉ ἀναθεώμ⌈εθ'.

ΓΛΥΚΕΡΑ

ἀλλ' οὐκ ἔ⌉στ' ἔτι.

ΠΑΤΑΙΚΟΣ

τί ⌈φής; . . . .

ΓΛΥΚΕΡΑ

. . . . δη⌉λαδή.

ΜΟΣΧΙΩΝ

⌈ἀλ⌉λ' ἔ⌈στὶν⌉ οὗτ⌈ος, ὡς ἔοιχ', οὑ⌉μὸς πατήρ.

ΠΑΤΑΙΚΟΣ

⌈ἔ⌉χοις ἂν εἰπεῖν . . . . . . ζώνη τις ἦν;

ΓΛΥΚΕΡΑ

ἦν γάρ· χορός τε παρθ⌈ένω⌉ν ἐνταῦθά τις—

ΜΟΣΧΙΩΝ

700 οὐκοῦν συνῆκας;

ΓΛΥΚΕΡΑ

δ⌈ιαφαν⌉ές τε χλ⌈ανί⌉διο⌈ν⌉

χρυσῆ τε μίτρα—πάντα ⌈καθ' ἓν⌉ εἰρημένα.

ΠΑΤΑΙΚΟΣ

οὐ⌈κέ⌉τι καθέξω, ⌈φί⌉λτάτη, ⌈σ'.

695 ἐκεῖνον ἀναθεώμεθ', Wilam.// ἀλλ' οὐκ ἔσ⌉τ' ἔτι, S².// (:) at end.

696 S² reads: (Πατ.) τί φ⌈ής; (Γλυκ.) τὰ λοίφ' ἀδελφὸς ἔσχε.// δ⌉ηλαδή, K².

697 To Mosch., S².// J² confirms πατήρ. // Paragraphus doubtful.

698 To Pataec., S². // ἀργυρᾶ, or πορφυρᾶ⌉, suppl. S². // ⌈ἔ⌉νοῦσαν εἰπεῖν ⌈εἰκόν'⌉ ἐν ζώνῃ τις ἦν, Capps, and gives 697 and 698 to Glycera.// Punctuation 698 and 699, Allinson.

699 To Pataec., Capps./ ἦν γάρ· only to Pataec., S².

700 ουκουνσυνηκας: to Mosch., S²./βάδ⌈η⌉ν συν⌈ῆ⌉κα, Capps.// Remainder and all of 701 suppl. and given to Glycera, S².

702 φιλτάτη is "sure," Suddh. *M.S.*, p. 91.// Μοσ/ in r. margin, S².

PATAECUS

Let's have a look at them.

GLYCERA

But that we can't do now.

PATAECUS

Why so?

GLYCERA

[. . . . . you see.][1]

MOSCHION (*in hiding*)

Why! This man is my father, mine, as it would seem!

PATAECUS

Was there a girdle, could you say, included there?

GLYCERA

There was. And worked thereon a choral dance of girls—

MOSCHION

(*aside, seeing Pataecus give a start of recognition*)[2]
Ah, *that* you recognized!

GLYCERA (*continues to describe*)

A robe diaphanous;
A head-band made of gold. I've mentioned each and all.

PATAECUS (*convinced*)

No longer, dearest, will I keep you in suspense.

[1] Text of 696 is illegible. It apparently furnished some clue to Moschion. For the conjecture: "Because my brother had the rest," see critical notes.

[2] This would be just as appropriate continued, as an aside, to Glycera, but change of speaker is indicated in the text.

ΜΟΣΧΙΩΝ

ἀμέλ⌉ει δ' ἐγὼ
. . . . . . ι προσέχεσθ' ἑτοι⌈ . . . . .λ . ν
πάρειμι, τοῦτον γ' ἀ[. . . . . α . .] ἐγώ.

SCENE. ΓΛΥΚΕΡΑ, ΜΟΣΧΙΩΝ, ΠΑΤΑΙΚΟΣ

ΓΛΥΚΕΡΑ

705 ὦ θεοί, τίς ἐστιν οὗτος;

(ΜΟΣΧΙΩΝ)

ὅστ . . . μοι . . .

(Lacuna of circa **100** *lines to Oxyr. fragm.)*

ACT V

SCENE. ΠΟΛΕΜΩΝ, ΔΩΡΙΣ

. . . . ν .
. . . . μοι
. . . . ἄ⌉σμενο⌈ς⌉
. . . . λόγος
810 . . . .
. . . . λέγεις
. . . . ων

(Lacuna of **19** *verses.)*

. . . . ι

(Lacuna of **10** *verses.)*

. . . . ν

(Lacuna of **3** *verses.)*

. . . . ας :
. . . .
. . . . ν
850 . . . . ως
. . . . τα

(Lacuna of **4** *verses.)*

MOSCHION

(apparently as he comes out of concealment makes remarks, not now legible, perhaps to the following effect)

[Well, anyhow, I am ready to have an interview.
I'll go forward and ask all details.]

SCENE. GLYCERA, MOSCHION, (PATAECUS)[1]

GLYCERA (*or* PATAECUS?)

(startled by Moschion's sudden appearance)

O ye gods! Now who are you, sir?

MOSCHION

[Who am I? I'm Moschion.]

. . . .

(Lacuna of about 100 lines.)

ACT V

At the beginning of this act Polemon learns from Doris that Glycera is Moschion's sister and that her father is the wealthy Pataecus. She is a free-born girl and a formal marriage with her has become legally possible. Now his jealous rage seems more unpardonable than ever. He is therefore in the depths of despair.

SCENE. POLEMON, DORIS

(After broken lines and lacunae, we find Polemon and Doris engaged in conversation. Polemon is much wrought up.)

[1] A new scene, beginning in lively trochaic verse.

703-704 Illegible. S² (*M.S. l.c.*) reads: (Mosch.) ⌈ταύτ⌉η προσέχεσθ' ἕτ⌈οιμός εἰμ'. ἀλ⌉λ' ⌈ἄ⌉ν⌈τικρυς⌉. / πάρειμι τοῦτον ⌈ἀ⌉νακρινῶν ἅπ⌈αντ⌉' ἐγώ.
705 S² suppl. ἔστιν οὗτος: // Conject. at end ὅστ⌈ις⌉; Μο⌈σχίων⌉. // For new scene and metre see Capps *ad loc.*
806 Oxyr. col. 1.
808–809 K² has Cμενο and λόγους.

ΠΟΛΕΜΩΝ

. . . .

857 ἵν' ἐμαυτὸν ἀποπνίξαιμι.

ΔΩΡΙΣ

μὴ δὴ ⌜τοῦτό γε.⌝

ΠΟΛΕΜΩΝ

ἀλλὰ τί ποήσω, Δωρί; πῶς βιώ⌜σομαι,⌝
ὁ τρισκακοδαίμων, χωρὶς ὢ⌜ν αὐτῆς;

ΔΩΡΙΣ

πάλιν⌝

860 ἄπεισιν ὡς σέ—

ΠΟΛΕΜΩΝ

πρὸς θεῶν, οἷ⌜ον λέγεις.⌝

ΔΩΡΙΣ

ἐὰν προθυμηθῇς ἀκ⌜άκ⌝ως ⌜τοὐνθένδ' ἔχειν.⌝

ΠΟΛΕΜΩΝ

οὐκ ἐνλίποιμ' ἂν οὐθέν, εὖ τοῦ⌜τ', ὦ φίλη,⌝
ὑπέρευ λέγεις. βάδιζ'· ἐγώ σ' ἐλ⌜ευθέραν⌝
αὔριον ἀφήσω, Δωρί, ἀλλ' ὃ δ⌜εῖ λέγειν⌝
865 ἄκουσον. εἰσελήλυθ'. οἴμοι, ⌜μάργ' Ἔρως,⌝
ὡς κατὰ κράτος μ' εἴληφας. ἐ⌜φίλησεν τότε⌝
862 K ἀδελφόν, οὐχὶ μοιχόν, ὁ δ' ⌜ἀλάστωρ ἐγὼ⌝
καὶ ζηλότυπος ἄνθρωπος, ἀ⌜νακρῖναι δέον,⌝
εὐθὺς ἐπαρῴνουν. τοιγαροῦ⌜ν ἀπάγξομαι,⌝
870 καλῶς ποῶν.

τί ἐστι, Δωρὶ φιλ⌜τάτη⌝;

857 ff. *cf.* Gren. and Hunt, and Blass. Oxyr. col. ii.
859 πάλιν, van Leeuw.
862 Paragraphus under line, but no change of speaker apparent. // ὦ φίλη, Weil suppl.
863 ἐγώ σ', MS. / Blass, Capps corr. to δ'.
864 For hiatus, *cf.* on *Samia*, 170. / Blass, Capps insert <σ'>.

POLEMON

. . . .
Myself to throttle.

DORIS

Nay, now don't do that at least—

POLEMON

But what am I to do then, Doris? How can I,
The thrice unlucky, live without her?

DORIS

Back again
She's coming to you—

POLEMON

Gods, to think of what you say!—

DORIS

If naughtiness hereafter you take pains to shun.

POLEMON

In nothing I'll be lacking. What you say, my dear,
Is well, exceeding well. Now go. I'll set you free
To-morrow, Doris.

(*Doris hastily turns to go.*)

Now I'll tell you what to say.
So hear— (*Doris has entered the house.*)
She has gone in; has vanished. Woe is me!
O raging Eros, how you've captured me by force!
It was a brother not a lover then she kissed;
But I the Vengeance-driven, jealous man, forthwith,
Though questioning was called for, played my drunken trick.
So then I'll hang myself and justly.

(*Doris comes out.*)

Doris dear,
What now?

---

865 Capps suppl. μάργ'.// Wilam. Ἔρως.
868 Polak suppl. 869 S[2].

ΔΩΡΙΣ

ἀγαθά· πορεύσεθ' ὡς σέ·

ΠΟΛΕΜΩΝ

κατεγέλ⌈α δ' ἐμοῦ.⌉

ΔΩΡΙΣ

μὰ τὴν Ἀφροδίτην, ἀλλ' ἐνεδύετ⌈ο στολήν,⌉
ὁ πατὴρ ἐπεξ⌈ήτ⌉αζ'. ἐχρῆν σε νῦν τελ⌈εῖν⌉
εὐαγγέλια τῶν γεγονότων· ⌈ἀ⌉σε⌈βὲς πάνυ⌉
875 ⌈στέν⌉ειν ἐκείνης εὐτυχηκυίας ⌈τόδε.⌉

ΠΟΛΕΜΩΝ

νὴ τὸν Δί,' ὀρθῶς γὰρ λέγεις ὃ δ⌈εῖ ποεῖν.⌉
ὁ μάγειρος ἔνδον ἐστί· τὴν ὗν θ⌈υέτω.⌉

ΔΩΡΙΣ

κανοῦν δὲ ποῦ, καὶ τἄλλ' ἃ δεῖ;

ΠΟΛΕΜΩΝ

κα⌈νοῦν μὲν οὖν⌉
ὕστερον ἐνάρξετ', ἀλλὰ ταύτην σφ⌈αττέτω.⌉
880 μᾶλλον δὲ κἀγὼ στέφανον ἀπὸ βω⌈μοῦ ποθεν⌉
ἀφελὼν ἐπιθέσθαι βούλομαι.

ΔΩΡΙΣ

πιθα⌈νώτερος⌉
πολλῷ φανεῖ γοῦν.

ΠΟΛΕΜΩΝ

ἄγετε ⌈νῦν Γλυκέραν ταχύ.⌉

871 δ' ἐμοῦ, Capps.
873 Weil suppl./ πάλαι, G.–H. / τάλαν, K².
874 Capps suppl. from photo. ασε . . . . / ποθ . . . G.-H., K²., πόθεν γε δεῖ, Allinson./ ποθ⌈εινὰ γάρ–, S².
875 ⌈στέν⌉ειν, Capps./ ⌈θύ⌉ειν, G.–H., K², S².
876 van Leeuw. suppl./ ὁ δ' ἀπ' ἀγορᾶς, Wilam.
877 ὁ above μαγ–, MS. 878 Δω/ in l. margin.
882 Van Leeuw.

DORIS

Good news. "She'll come to you."

POLEMON

She mocked at me!

DORIS

By Aphrodite, no! Why, she was putting on
Her robe. Her father looked and looked. 'Twere right that now
You celebrate Thankoffering for what has chanced.
When she has luck like this, 'tis impious to mourn.

POLEMON

By Zeus, it's right you are. You make my duty clear.
A cook's within there. Let him sacrifice the sow.

DORIS

But where's the basket and what else we need?

POLEMON

That rite
Shall come on later, but this victim let him slay.
Nay, rather somewhere from an altar I prefer
To snatch a wreath and thus invest me.
(Takes a garland from the altar of Apollo-Aguieus, near the door, and puts it on his head.)

DORIS (*sarcastically*)

Good, you'll seem
More plausible [1] by far.

POLEMON

Now, quick, bring Glycera.

[1] Or Doris, with sarcasm, may mean: more "natural," *i.e.* in your *rôle* as sacrificer (of hair and other victims!). See Capps, *ad loc.*

ΔΩΡΙΣ

καὶ μὴν ἔμελλεν ἐξιέναι δ⌈ὴ χὠ πατήρ.⌉

ΠΟΛΕΜΩΝ

αὐτός; τί γὰρ πάθῃ τις;

ΔΩΡΙΣ

ὦ τᾶ⌈ν, ἀποδραμεῖ⌉;

885 *ἔ⌈φυγ⌉εν. ⌈κ⌉ακὸν τοσ⌈οῦτο⌉ν ἣν θύραν ⌈ψοφεῖν;⌉*
εἴσειμι καὐτὴ συμποήσουσ', ⌈εἴ τι δεῖ.⌉

Scene. ΠΑΤΑΙΚΟΣ, ΓΛΥΚΕΡΑ

ΠΑΤΑΙΚΟΣ

πάνυ σου φιλῶ τὸ "συνδιαλλαχ⌈θήσομαι.⌉"
ὅτ' εὐτύχηκας, τότε δέ⌈χεσθ⌉αι τὴν δί⌈κην,⌉
τεκμήριον τοῦτ' ἐσ⌈τὶν Ἑλλ⌉ηνος τρ⌈όπου.⌉
890 *ἀλ⌈λ' ἐκκ⌉αλείτω τις δ⌈ραμὼ⌉ν—αὐτ⌈ὸν δ' ὁρῶ.⌉*

Scene. ΠΑΤΑΙΚΟΣ, ΓΛΥΚΕΡΑ, ΠΟΛΕΜΩΝ, ΜΟΣΧΙΩΝ

ΠΟΛΕΜΩΝ

ἐ⌈ξέρχομ'· ἀ⌉λλ' ἔθυον ὑπὲρ εὐ⌈πραξίας,⌉
⌈Γλυκέραν ὕπ⌉αρ εὑρηκυῖαν οὓς ⌈ἐβούλετο⌉
π⌈υθό⌉με⌈νο⌉ς.

884 Capps./ *οὐ μενεῖς*, J. W. White.
885 S² suppl./ *ε . ηενι(γ)ακοντοσοι .ννυθ . ραν . . .* MS./ *ο⌈ὔ τ⌉ο⌈ι δρ⌉άκοντός ἐ⌈στι⌉ τὴν*, Capps.
886 *συμποήσουσ'*, Capps, K².| *συμπονήσουσ'*, S².
890 *⌈δ' ὁρῶ⌉*, S².

DORIS

And see! She was just coming, and her father, too.
(*The door rattles.*)

POLEMON

He too? What will become of me?
(*Rushes into his house.*)

DORIS

What, sir, you're off?
He's gone! An awful portent if a door but creak?
I'll go in too myself to help if there is need.
(*Exit Doris into the house of Polemon. Enter Pataecus and Glycera from the house of Pataecus.*)

Scene. PATAECUS, GLYCERA

PATAECUS

I'm much delighted with your: "Him I'll meet half-way."
Accepting reparation just when Fortune smiles,
That is a proof of true Hellenic character.
(*To a slave.*)
But run, somebody, call him out—Stay. Here he is.
(*Enter Polemon from his house.*)

Scene. PATAECUS, GLYCERA, POLEMON, MOSCHION (*in hiding*)

POLEMON

I'm coming out, but I was making sacrifice
For happy outcome, hearing Glycera had found
In sober fact the wished-for friends.

---

891 /. . λεμ/ in r. margin.// ἐξέρχομ', van Leeuw.
892 ⌈ἐβούλετο⌉, van Leeuw.

ΠΑΤΑΙΚΟΣ

ὀρθῶς γὰρ λέγεις, ⌜ἃ δ' οὖν ἐγὼ⌝

720 K μέλλω λέγειν ἄκουε· ταύτην γν⌜ησίων⌝

895 παίδων ἐπ' ἀρότῳ σοι δίδωμι.

ΠΟΛΕΜΩΝ

λ⌜αμβάνω.⌝

ΠΑΤΑΙΚΟΣ

καὶ προῖκα τρία τάλαντα.

ΠΟΛΕΜΩΝ

καὶ καλῶ⌜ς τόδε.⌝

ΠΑΤΑΙΚΟΣ

τὸ λοιπὸν ἐπιλαθοῦ στρατιώτης ⌜ὤν, ὅπως⌝

προπετὲς ποήσῃς μηδὲ ἕν ⌜ποθ' ὕστερον.⌝

ΠΟΛΕΜΩΝ

Ἄπολλον· ὃς καὶ νῦν ἀπόλωλα πα⌜ρ' ὀλίγον,⌝

900 πάλιν τι πράξω προπετές; οὐδὲ μ⌜ὴν ὄναρ,⌝

Γλυκέρα· διαλλάγηθι; φιλτάτη, μό⌜νον.⌝

ΓΛΥΚΕΡΑ

νῦν μὲν γὰρ ἡμῖν γέγονεν ἀρχὴ ⌜πραγμάτων⌝

ἀγαθῶν τὸ σὸν πάροινον.

ΠΟΛΕΜΩΝ

ὀρθῶ⌜ς, νὴ Δία.⌝

ΓΛΥΚΕΡΑ

διὰ τοῦτο συγγνώμης τετύχηκα⌜ς ἐξ ἐμοῦ.⌝

ΠΟΛΕΜΩΝ

905 σύνθυε δή, Πάταιχ'.

898 Herwerden suppl. 899 πολε' in l. margin.
900 Weil suppl. / μ⌜ήποτε, G.–H. / μ⌜έμψομαι (w. Γλυκέρᾳ Weil.

PATAECUS

You're right in that.
But hear what I shall say: "I offer her to thee
To wife, to get thee lawful children."

POLEMON

I accept.

PATAECUS

"Three talents too as dowry."

POLEMON

And to that, agreed!

PATAECUS

From this time on forget your soldiering, nor do
A single thing that's headstrong, never more again.

POLEMON

Apollo! I, who all but perished even now,
Do anything again that's headstrong? Nay, not I,
Not even dreaming! Glycera, my dearest one,
Only be reconciled.

GLYCERA

I will; your drunken trick
Has proved a source of blessing for us—

POLEMON

Right, by Zeus!

GLYCERA

And therefore full forgiveness you have gained from
me.

POLEMON

Come then, Pataecus, join our sacrifice.

---

901 G.–H./ γλυκεραι, MS./ Γλυκέρᾳ, Wilam., S².
905 Παταιχ', G.-H. / παταικε : pap.

ΠΑΤΑΙΚΟΣ

ἑτέρους ζη⌜τητέον⌝
ἐστὶν γάμους μοι· τῷ γὰρ υἱῷ λαμβά⌜νω⌝
τὴν τοῦ Φιλίνου θυγατέρ'.

ΜΟΣΧΙΩΝ

ὦ Γῆ ⌜καὶ θεοί.⌝

(*A few verses are lacking.*)

907 (= Oxyr. 51.) ὦ γῆ ⌜καὶ θεοί·⌝ G.–H. / Assign. Mosch., Capps. / To Glycera, G.–H., S[2].

OTHER FRAGMENTS

391 K 1 οὕτω ποθεινόν ἐστιν ὁμότροπος φίλος.

392 K 2 ὅμως δ' ἀπόδειξον ταῦτα τῇ γυναικὶ <καὶ>.

2 <καὶ>, inserted Körte.

PATAECUS

I must
Arrange another wedding. For my son I take
The daughter of Philinus.

MOSCHION

(involuntarily betraying his presence)
Earth and gods, I say!

. . . .

(End of the manuscript. A few verses are lacking.)

OTHER FRAGMENTS

Another fragment preserved may belong to the dialogue between Pataecus and Polemon, where Polemon, grateful for the intervention of Pataecus, may exclaim:

Thus welcome is a friend whose breeding matches yours.

A fragment is preserved, possibly from the dialogue between Polemon and Doris. See line 286.

But none the less go show this to the woman.

THE HERO

THE HERO[1]

INTRODUCTION

The fragments preserved of this play, though brief, are of unusual significance, as the Cairo papyrus contains a metrical hypothesis and the cast of characters.

A household god or tutelary "Hero," like "Misapprehension" in *The Girl who Gets her Hair cut Short*, sets in motion the train of circumstances leading to the *dénouement*.

The plot as given, or inferred, is as follows. Some eighteen years before the action begins Myrrhina, a girl of good family, was wronged by a young man, who was unknown to her, probably at some festival (compare the scene in *The Arbitrants*). She gave birth to twins, a boy and a girl. Her nurse exposes the children, placing with them birth-tokens, including some object which had belonged to the lover. A shepherd, Tibeius, a freedman of Laches, finds and rears the children in ignorance of their parentage. Meanwhile Myrrhina marries Laches. Later, in a time of famine, Tibeius is compelled to borrow money of his former master, Laches, but dies before he is able to clear off the debt. His foster-son, Gorgias,

[1] Although the title itself is mutilated, the play has been identified with certainty from fragment 8(?), which includes two lines previously preserved (No. 211, Kock) from *The Hero*.

and the sister, Plangon, undertake to work it off as servants in the house of Laches and Myrrhina, who, unknown to them, is their own mother.[1] Pheidias, a young neighbour of good family, has a love affair with Plangon, but there can be no thought of marriage with a dowerless girl. Davus, a slave and fellow-servant of Plangon, is also in love with her and is eager to marry her and save her from disgrace. Here the play begins. See hypothesis below.

[1] Probably Laches himself is their father, if a situation similar to that in *The Arbitrants* may be assumed. There is, indeed, no proof of this in the parts preserved, outside of the statement in the somewhat inaccurate hypothesis, but the New Comedy was not grudging in dealing out a general rehabilitation at the end.

ΚΘ

⌜ΗΡΩΣ Μ⌝ΕΝΑΝΔΡΟΥ [A 1]

Ἄρρεν ⌜τε θῆλύ θ' ἅμα τεκοῦσα παρθένος⌝ [1]
ἔδωκεν ἐπιτρόπῳ τρέφειν· εἶθ' ὕστερον
ἔγημε τὸν φθείραντα. ταῦτα δ' ὑπέθετο
ὁ τρέφων πρὸς αὐτὸν ἀγνοῶν. θεράπων δέ τις
5 ἐνέπεσεν εἰς ἔρωτα τῆς νεάνιδος,
ὁμόδουλον εἶναι διαλαβών. γείτων δέ τις
προηδικήκει μετὰ βίας τὴν μείρακα.
τὴν αἰτίαν ἐφ' ἑαυτὸν ὁ θεράπων στρέφειν
ἐβούλετ'· οὐκ εἰδυῖα δ' ἡ μήτηρ ἄγαν [10]
10 ἐδυσχέραινε. καταφανῶν δὲ γενομένων,
εὗρεν μὲν ὁ γέρων τοὺς ἑαυτοῦ γνωρίσας,
ὁ δ' ἠδικηκὼς ἔλαβε τὴν κόρην θέλων.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

Γέτας — Σωφρόνη
15 Δᾶος — Σαγγάριος
Ἥρως θεός — Γοργίας
Μυρρίνη — Λάχης
Φειδίας

⌜Χορός.⌝

[1] For the late origin of this metrical hypothesis betrayed by its language (*e.g.* the past tenses in narration), see Capps's ed., *ad loc.*

THE HERO

Hypothesis[1]

A girl gave birth to twin children, a girl and boy, and gave them to a steward to rear. Then afterwards she married her seducer. But he that was rearing them, ignorant (of the circumstances), gave the children, as security for loans of money, to him (i.e. the husband). And a servant-man fell in love with the girl, supposing that she was a fellow-slave. Now a neighbour had already wronged the girl by violence. The servant-man wished to assume the responsibility, but the mother, ignorant of the facts, was enraged at him. When the facts came out, the old man (the husband) found through a recognition-scene that the children were his own, and he that had wronged the girl voluntarily took her to wife.

DRAMATIS PERSONAE

Getas,[2] *a slave.*
Davus, *a slave of Laches.*
The "Hero," *or household god.*
Myrrhina, *mother of the children, now wife of Laches.*
Pheidias, *a young neighbour, lover of the girl.*
Sophrona, *old nurse of Myrrhina.*
Sangarius,[3] *a slave, perhaps of Pheidias.*
Gorgias, *the son of Myrrhina, brother of Plangon, the daughter.*
Laches, *father of the children, now husband of Myrrhina.*
Chorus, *possibly consisting of the group of hunters mentioned in* Fragmentum Sabbaiticum. *See below.*

Scene: *the Attic deme of Ptelea (probably on the foothills of Mt. Aegaleus, opposite the south-western end of Mt. Parnes), before the houses of Laches and Pheidias.*

---

[1] This hypothesis is inaccurate in several particulars. The children were probably exposed with birth-tokens through the agency of a nurse, not given directly to the overseer to rear. And it was not the steward who pledged the children in payment of debts, but the boy himself, when grown, undertook that he and his sister should work off the debt as servants to their unknown father and mother.

[2] In the MS. of *Misoumenos* G.–H. find the name spelled Getês.

[3] Sangarius. This name, also spelled Sangas, reappears in Terence, *Eunuchus*, as Sanga.

ΗΡΩΣ ΜΕΝΑΝΔΡΟΥ

ACT I

Scene 1. ΓΕΤΑΣ, ΔΑΟΣ

ΓΕΤΑΣ

[20] *Κακόν τι, Δᾶέ, μοι δοκεῖς πεποηκέναι*
παμμέγεθες, εἶτα προσδοκῶν ἀγωνιᾷς
μυλῶνα σαυτῷ καὶ πέδας· εὔδηλος εἶ.
τί γὰρ σὺ κόπτεις τὴν κεφαλὴν οὕτω πυκνά;
5 *τί τὰς τρίχας τίλλεις ἐπιστάς; τί στένεις;*

ΔΑΟΣ

οἴμοι.

ΓΕΤΑΣ

τοιοῦτόν ἐστιν, ὦ πονηρὲ συ.
εἶτ' οὐκ ἐχρῆν, κερμάτιον εἰ συνηγμένον
⌈σοι τυγχάν⌉ει τι, τοῦτ' ἐμοὶ δοῦναι τέως,
⌈ἵν' ἀπολάβῃς τὰ⌉ κατὰ σεαυτὸν πράγματα
10 *ὅταν καλῶς θῇς; ὡς σ⌉υνάχθομαί γέ σοι.*
⌈πασχόντι παμπόν⌉ηρα.

1 Γετ'/ in l. margin, L^2. 2 ἀγωνιᾷς, J^2. / ἀγωνιᾶν, L^2.
6 Γετ'/ in r. margin, L^2.
9 K^2 suppl. 10 Wilam. suppl.
11 . . . . ⊣ρα : / S^2, J^2 suppl.

THE HERO

ACT I—Prologue

Scene 1. GETAS, DAVUS

GETAS

You've been and done, I'm thinking, Davus, something bad,
Some great, big mischief; and you're taking on because
You look for gyves and treadmill—plain as plain can be.
If not, what means such frequent beating of your head?
Or why stop short and pluck your hair? Or why these groans?

DAVUS

Ah me!

GETAS

Just so. That's what it is, poor rascal, you!
Then ought you not, if you've been lucky and amassed
Some little savings, to have handed them the while
To me, that you might get them back when you've arranged
Your business? For I'm grieved, I too, along with you
Who suffer such distress.

ΔΑΟΣ

[30] σὺ μὲν οὐκ οἶδ' ὅ τι
⌈ληρεῖς· κακῷ γὰρ ἐμπ⌉έπλεγμαι πράγματι.
⌈ἀλλοῖόν ἐστ'· ἔγωγε δ'⌉ ἔφθαρμαι, Γέτα.

ΓΕΤΑΣ

⌈πῶς γάρ, κατάρατε;⌉

ΔΑΟΣ

μὴ καταρῶ, πρὸς ⌈τῶν⌉ θεῶν,
15 ⌈βέλτιστ', ἐρῶντι.⌉

ΓΕΤΑΣ

τί σὺ λέγεις; ἐρᾷς;

ΔΑΟΣ

ἐρῶ.

ΓΕΤΑΣ

⌈πλέον δυοῖν σοι⌉ χοινίκων ὁ δεσπότης
[A 2] παρέχει. πονηρόν, Δᾶ'. ὑπερδειπνεῖς ἴσως.

ΔΑΟΣ

πέπονθα τὴν ψυχήν τι παιδίσκην ὁρῶν
συντρεφομένην, ἄκακον, κατ' ἐμαυτόν, ὦ Γέτα.

ΓΕΤΑΣ

20 δούλη 'στίν;

ΔΑΟΣ

οὕτως ἡσυχῇ, τρόπον τινά.
[40] ποιμὴν γὰρ ἦν Τίβειος οἰκῶν ἐνθαδὶ
Πτελέασι, γεγονὼς οἰκέτης νέος ὤν ποτε.
ἐγένετο τούτῳ δίδυμα ταῦτα παιδία,
ὡς ἔλεγεν αὐτός, ἥ τε Πλαγγών, ἧς ἐρῶ,—

11 μὲν L^2, S^2. // Δα in r. margin, L^2.
12 ληρεῖς, Croiset. // κακῷ etc. Capps suppl. / ἑτέρῳ ⌉ συ⌉μπ., S^2.
13 Allinson suppl. /] . . . ⁻. \ ἔφθαρμαι (no interpunct.) J
14 K^2 suppl. // Δα' in r. margin, J^2.

DAVUS

I don't know what you mean.
That's nonsense. This affair is bad, quite different,
Wherein I'm coiled. I'm ruined, Getas, utterly!

GETAS

But how, you cursèd fool?

DAVUS

Nay, by the gods, good sir,
Curse not a lover.

GETAS

What? A lover, you?

DAVUS

I am.

GETAS

Your master gives you more than double rations, then.
A bad thing, Davus. You, perchance, are overfed.

DAVUS

'Tis somewhat with my heart that's wrong as I behold
A harmless maiden, Getas, in my station reared.

GETAS

So she's a slave?

DAVUS

Yes—partly—in a fashion—yes.
You see, Tibeius was a shepherd dwelling here
In Ptelea, though once a house-slave in his youth.
To him, as he gave out the tale, these babies, twins,
Were born—this Plangon, she with whom I am in love—

---

15 Leeuwen suppl. // Δα / in r. margin.
16 Ad. 444 K. 18 Δα / in l. margin.
20 Γετ / in r. margin.

ΓΕΤΑΣ

25 νῦν μανθάνω.

ΔΑΟΣ

τὸ μειράκιόν θ', ὁ Γοργίας.

ΓΕΤΑΣ

ὁ τῶν προβατίων ἐνθάδ' ἐπιμελούμενος
νυνὶ παρ' ἡμῖν;

ΔΑΟΣ

οὗτος. ὧν ἤδη γέρων
ὁ Τίβειος ὁ πατὴρ εἰς τροφήν γε λαμβάνει
τούτοις παρὰ τοῦ 'μοῦ δεσπότου μνᾶν, καὶ πάλιν—
30 λιμὸς γὰρ ἦν—μνᾶν, εἶτ' ἀπέσκλη.

ΓΕΤΑΣ

τὴν τρίτην
[50] ὡς οὐκ ἀπεδίδου τυχὸν ὁ δεσπότης ὁ σός;

ΔΑΟΣ

ἴσως. τελευτήσαντα δ' αὐτόν, προσλαβὼν
ὁ Γοργίας τι κερμάτιον, ἔθαψε καὶ
τὰ νόμιμα ποιήσας πρὸς ἡμᾶς ἐνθάδε
35 ἐλθὼν ἀγαγών τε τὴν ἀδελφὴν ἐπιμένει
τὸ χρέος ἀπεργαζόμενος.

ΓΕΤΑΣ

ἡ Πλαγγὼν δὲ τί;

ΔΑΟΣ

μετὰ τῆς ἐμῆς κεκτημένης ἐργάζεται
ἔρια διακονεῖ τε.

ΓΕΤΑΣ

παιδίσκη;

25 Δα / in r. margin. 27 Δα / in r. margin.
30 Γετ / in r. margin. 36 Γετ / in r. margin.
37 Δα / in l. margin.
38 τε : παιδισκη : πανυ, L² Capps. // Δα in r. margin.

GETAS

Ah, now I understand.

DAVUS

—and Gorgias, the lad—

GETAS

The one now here with us who has our sheep in charge?

DAVUS

Yes, he. Tibeius, then, the father, being old,
Receives a mina [1] from my master as a loan
For their support, and then a second one—for times
Were hard—and then he dried up, skin and bone.

GETAS

Yes, when
Your master, haply, would not give him number three?

DAVUS

Perhaps. However, when he died, this Gorgias
Secured some little cash and buried him, and then,
When he had done what custom calls for, came to us
And brought along his sister and is living here
And working off the debt.

GETAS

But Plangon, what of her?

DAVUS

She's living with my mistress. As her task she works
The wool and serves.

GETAS

A maiden serves!

[1] For Greek money values see note on page 18 above.

ΔΑΟΣ

πάνυ—

Γέτα, καταγελᾷς;

ΓΕΤΑΣ

μὰ τὸν Ἀπόλλω.

ΔΑΟΣ

πάνυ, Γέτα,

40 ἐλευθέριος καὶ κοσμία.

ΓΕΤΑΣ

τί οὖν σύ; τί

[60] πράττεις ὑπὲρ σαυτοῦ;

ΔΑΟΣ

λάθρᾳ μέν, Ἡράκλεις,

οὐδ' ἐγκεχείρηκ', ἀλλὰ τῷ 'μῷ δεσπότῃ
εἴρηχ', ὑπέσχηταί τ' ἐμοὶ σ⌜υνοικιεῖν⌝
αὐτήν, διαλεχθεὶς πρὸς ⌜τὸν ἀδελφόν.

ΓΕΤΑΣ

λαμπρὸς εἶ.

ΔΑΟΣ

45 τί λαμπρός; ἀποδημεῖ τρ⌜ίμηνον ἐπί τινα⌝
πρᾶξιν ἰδ⌜ία⌝ν εἰς Λῆμ⌜νον. ἐλπίδος δὲ νῦν
ἐχόμεθα τῆς αὐτῆς· ἐ⌜κε⌝ῖθεν, εὔχομαι,
σῴζοιτο.

ΓΕΤΑΣ

χρηστὸς ⌜οὑτοσί· θυσιῶν τάχ' ἂν⌝
ὄνησις εἴη.

43 εἴρηχ', Capps corr./ εἴρηκ', L[2].
44 λαμπρὸς εἶ, Wilam. 46 Sonnenburg suppl.
47 ἐκεῖθεν, Allinson. /C . . I . C . ἐκεῖνος εὔχομαι, Sonnenburg, S[2].
48 ⌜ο⌝ὑ⌜τοσὶ θυσιῶν, S[2]. // τάχ' ἂν, Capps. / τέ μοι, S[2].

DAVUS

She's perfectly—
You're laughing at me, Getas?

GETAS

By Apollo, no!

DAVUS

She's perfectly the lady, Getas, modest too!

GETAS

But what of you? What are you doing for yourself
In your affair?

DAVUS

Clandestinely, good Heracles,
I've made her no advances, but have said my say
To master and he's promised she shall be my mate
When with her brother he has talked it out.

GETAS

Well, then,
That's fine for you.

DAVUS

You call it fine? Why, he's from home
In Lemnos three months now on business of his own.
May he come safe from there! For now to this same hope
We're clinging still.

GETAS

(*aside*) Good fellow this! (*To Davus*)
But it were well
To sacrifice. 'Twould help, perhaps.

ΔΑΟΣ

πολὺ π⌈ρεπόντως καὶ καλῶς⌉
50 φρονεῖς. ἐγὼ γὰρ και⌈ριώτατος σφόδρ' ἂν⌉
[70] θύσαιμ'· ἀνόητόν ἐσ⌈τιν ἀμελεῖν τῶν θεῶν⌉—
ὦ ξυλοφόρ', ὦ⌈ς ἐμὲ δεῦρο φέρε πλῆθος ξύλων.⌉

. . . .

. . . .

ΔΑΟΣ

. . . . οὐπώποτ' ἠράσθης, Γέτα;

ΓΕΤΑΣ

55 οὐ γὰρ ἐνεπλήσθην. . . . .

OTHER FRAGMENTS

ΗΡΩΣ ΘΕΟΣ

No. 1

οὐκ εἰμὶ τούτων τῶν ⏑ ἡρώων ⌈κακῶν.⌉

No. 2

209 K δέσποιν', Ἔρωτος οὐδὲν ἰσχύει πλέον,
οὐδ' αὐτὸς ὁ κρατῶν ⌈τῶν⌉ ἐν οὐρανῷ θεῶν
Ζεύς, ἀλλ' ἐκείνῳ πάντ' ἀναγκασθεὶς ποεῖ.

49 Capps suppl. 50 Allinson suppl.
51 ἀνόητον, L², S², J². // ἐστιν, S². // ἀμελεῖν τ. θ. Allinson.
52 Allinson suppl., see Capps. / ωξυλοφορω : . σπ, – φ ξυλοφορῶ, or ξυλοφυρῶν ἐπιτρίβομαι, S². (For other fragments inserted here by S², see below, p. 300).
55 Fr. 345 Kock.
No. 1 Frag. Zenob. 5. 60, assigned to Hero by Capps, Kock. // ⌈κακῶν⌉, Capps suppl.
No. 2, line 2, <τῶν> Grotius add.

OTHER FRAGMENTS OF "THE HERO"

DAVUS

'Twere very fit;
A happy thought! For now most opportune would be
My sacrifice. 'Tis senseless to neglect the gods—
(to a peasant passing by)
Hey! Faggot-bearer! [Bring me here a lot of wood]

. . . .

(Perhaps belonging to this same dialogue is another fragment from "The Hero.")

DAVUS

(perhaps resuming after his request for faggots)
. . . . Oh, Getas, have you never loved?

GETAS

No, for I never had my belly full. . . . . . .

OTHER FRAGMENTS OF "THE HERO"

1.

Part of a line which seems to belong to a prologue postponed, as in the "Periceiromene," until after the opening scenes. The Hero-god is speaking and says:

"I am not one of these (malignant?) 'Heroes.'"

2.

A fragment, preserved for its sententious commentary on the power of Love, may belong to a later dialogue between Davus and Myrrhina.

DAVUS

Than Love, my mistress, there exists no greater force.
Nay, even Zeus himself, who over heaven's gods
Holds sway, to Love's compulsion yields in everything.

No. 3

210 K ἐχρῆν γὰρ εἶναι τὸ καλὸν εὐγενέστατον,
τοὐλεύθερον δὲ πανταχοῦ φρονεῖν μέγα.

No. 4

212 K χοῦς κεκραμένου
οἴνου· λαβὼν ἔκπιθι τοῦτον.

No. 5

213 K πεφαρμάκευσαι, γλυκύτατ', ἀναλυθεὶς μόλις.

No. 6

ΓΟΡΓΙΑΣ

νυνὶ δὲ τοῖς ἐξ ἄστεως
κυνηγέταις ἥκουσι περιηγήσομαι
τὰς ἀχράδας.

No. 7

214 K εὖ ἴσθι, κἀγὼ τοῦτο συγχωρήσομαι.

No. 8

215 K τῶν <δὲ> παιδισκῶν τινι
δούς

No. 9

216 K ὦ δυστυχής, εἰ μὴ βαδιεῖ.

No. 10

868 K ⏓ – ποήσεις ἀστικὸν σαυτὸν πάλιν

No. 3, line 2, rejected by W. Meyer (*Sitz. berichte d. ba Acad.* 1890).
No. 5, πεφαρμάκευσαι or ἐπεφαρμακεύσω, Photius (Berli p. 115, 19, and Suidas.
No. 6. Fr. Sabbaiticum.
No. 8, <δὲ> Meineke inserted.

OTHER FRAGMENTS OF "THE HERO"

3.

To Davus, likewise, may probably be given the following sententious expression of noblesse oblige :

'Twere right that Honour's beauty stamp the nobly-bred
And that the free-born everywhere think lofty thoughts.

4.

. . . . of well-mixed wine
A pitcher-full. Now take and drink it down . . .

5.

An allusion to the power of Love (made, perhaps, by Davus to Pheidias) :

Scarce from the spell set free, dear sir, you're drugged again.

6.

In the following the young Gorgias may, perhaps, be alluding to the band of hunters who are to take the rôle *of chorus :*

. . . Now round our pear-trees I will guide
These hunters from the city who have just come up.

7.

Be well assured, I too will yield in this.

8.

. . . . . To some one of the slave-maids giving (it).

9.

O luckless you, unless you'll go . . . .

10.

. . . you'll make yourself a city-man again.

No. 11

Fragments from Cairo MS.[1]

Fr. δεζ² 1 . . . . θέ⌈λ⌈ο⌉ιμ', ω . . . . . .
. . . . ι . . σοι . . . τοῦτο τ . . . .

ΧΟΡ⌈ΟΥ⌉

ACT

SCENE. ΛΑΧΗΣ, ΜΥΡΡΙΝΗ

(Λαχ.) ⌈Ὦ Ἡρά⌉κλεις, ἔα μ' ἀμάρ⌈τυρον λέγειν⌉
5 . . . . . δίδωμι νύμφ⌈η . . . .
. . . . μα . . . .
Fr. θ² . . . . σι· α . σ . ι γίν⌈εται . . . .
. . . ιοτι τῆς . πολλῆς υ . λ . . . .
. . . ἐγὼ . . ⁻ΙΙ . . . .
10 . . . .
Fr. O² . . . . . σι . ο . . . .
τούτῳ: πο . . . . ⌈τὴν μητέρα⌉
μᾶλλον δι⌈ηγοῦ τίς πότ' ἐστι. (M.) φασὶ μὲν⌉
τὴν Θρᾶττα⌈ν. (Λ.) ἀλλ' οὐκ ἔστι. (M.) τίς δ' ἐστίν ποτε.
15 (Λ.) σύ, τάλαινα. <(M.) τί;> (Λ.) φ⌈α⌉νερῶς γε νὴ Δί', ὦ γύναι.
ἐς κόρακας, ἐξέστηκας; (M.) οἷα γὰρ λέγεις.

[1] These fragments are combined in this order by S² (see also J²) and added to Act I. Suppl. not otherwise accredited are by S² or J². Other conjectures of S² are omitted.

4 ὦ Ἡράκλεις, Jensen./ . . . καθισ, L², K².// ἀμάρτυρον, K².// λέγειν, J².
15 τί; transferred from r. margin by S² (J²) and assigned to Myrrhina. // συταλαιναφ . . ιερωσγενηδιαωγυναι τι : L². / φανερῶς νὴ Δί' ὦ γύναι. (Myr.) τί <γάρ>, K².
16 Whole line to Myr., S².// : οἷα γὰρ λέγεις : to Myr., L².

OTHER FRAGMENTS OF "THE HERO"

11.

Several fragments of the Cairo papyrus, preserved in a very mutilated condition, apparently belong to this play. The arrangement and interpretation can be only tentative. Laches, if he is assumed as one of the speakers, has now, as it would seem, returned safely from Lemnos.

Lines 1–12.—*Three mutilated lines close an "Act." There follows the usual interlude of a "chorus."* [1]

Lines 13 *ff.*—*Myrrhina is having a dialogue, perhaps with Laches. Plangon's affairs are discussed, and Myrrhina's own past history is disclosed.*

(LACHES) [2]

Good Heracles! Let me talk without anyone to overhear.

After some, now unintelligible, sentences, Laches perhaps is saying:

LACHES

Explain who in the world is her mother.

MYRRHINA

They say it is the Thracian woman.

LACHES

But it isn't.

MYRRHINA

Well, who is it then?

LACHES

'Tis you, unfortunate!

MYRRHINA

What!

LACHES

Yes, clearly, you my wife, by Zeus. Crows pick you! You're astonished?

MYRRHINA

Why—I—what things you say!

[1] See fragment No. 6, above.
[2] "Heracles" is not an expletive for a woman.

(Λ.) ἃ καὶ ποήσω, καὶ δέδοκταί μοι πάλαι.
(Μ.) ἱδρώς, ἀπορία. (Λ.) νὴ Δί' εὖ γ', ὦ Μυρρίνη,
ἐπ' ἐμαυτὸν ἔλαβον ποιμέν', ὃς βληχώμενον—

(Lacuna of circa 14 lines.)

Fr. δεϛ¹ 20 . . . . ον τρ . . . .
(Λ.) ⌈τί πέπονθας; ὡς γὰ⌉ρ ἀνδριὰ⌈ς παρίστασαι.⌉
(Μ.) ὡς οἰκτρόν, ἣ τοιαῦτα δυστυχῶ μόνη,
211 K ἃ μηδὲ πιθανὰς τὰς ὑπερβολὰς ἔχει.
(Λ.) ⌈ἰάσεται μὲν τὸ⌉ πάθος ἡ γνώμη σφόδρα·
25 ⌈ἀλλ' ἠδίκηκ⌉εν ἐκ βίας σέ τίς ποτε;
(Μ.) ⌈ναιχὶ⌉ . . . .ρ: (Λ.) ὑπονο⌈εῖς⌉ ὅσ⌈περ⌉ ποτ' ἦν;⌉
. . . . τιτημ . . . .
Fr. θ¹ . . . .
ἠσχύν⌈εθ' ο⌉ὕτω⌈ς . . . .
30 'Αλέας 'Αθανᾶς . . . .
. . . . τα· και μ . . . .
Fr. O¹ . . . . ι γε σύ
. . . . σ ὅτι
. . . . χε⌉ρέστατον:
35 . . . . π⌉ρῶτον λέγε.

18 ἀπορία : J².| ἀπορρεῖ, L², K² to Laches.
22, 23 Restored from Kock, 211, by Körte. // In pap. . . .] ιαυτα . . . τυχωμ . . .| . . . . s υ . . ρβολας εχ . . ., L².
26 J².| S² conj. ⌈ναιχί, μεθύων γά⌉ρ· ὑπονοεῖς ὅστις ποτ' ἦν;⌉
29 S².| ησυχην . ι . . υις, J².

OTHER FRAGMENTS OF "THE HERO"

LACHES

That which I shall also make good. I've settled that long since.

MYRRHINA

Sweat and confusion!

LACHES

Yes, good, by Zeus, my Myrrhina, I took unto myself a shepherd who (. . . adopted ?) a bleating (baby ?).

(Lacuna of some 14 *lines.)*

. . . .
. . . .

LACHES

What is the matter with you? Nay! You stand there like a statue!

MYRRHINA

How pitiable! I who all alone have such misfortunes as have no believable climax beyond them!

LACHES

Your resolve will bring efficient healing. But did someone by violence once wrong you?

MYRRHINA

Yes. . . . .

LACHES

Do you guess who in the world it was

. . . .
. . . She was thus brought to shame (at the festival of ?) Alea Athena.

After some unintelligible verse-ends the conversation continues at line 35:

(LACHES ?)

. . . . first tell.

(M.) ἔ⌉τη 'στὶν ὀκτὼ καὶ δέκ'. (Λ.) οὐκ ἔστιν μόνη
. . . ⁻ υ . . . ⌉αυτ'· ἔστω δὲ τοῦτ', εἰ συ<ν>δοκεῖ.
(M.) . . . ΙΙΙϹ τὸ πρᾶγμα γίνεται: (Λ.) πῶς λανθάνει
39 . οπρι.πεσών σε; πῶς δ' ἀπό⌈λωλε;⌉ πηνίκα—

36 μονη, J².
38 J². / ⌈κρίσι⌉s, S² suppl. // : πῶς λάνθανει to Laches, Allinson. / To Myr., S².
39 . οπρι . πεσων, corr. to τὸ προπεσόν, J². / σε, S², J². / σϛ, pap. / ὁ προπεσών σοι, ? Allinson. / π . ρ (ε) . πεσων = παρεκπεσών, S².

S² and J² refer to this play also the verse-ends in fragment η. These (revised by J²) are:

Recto	*Verso*
. . . . . . ἄσωτο . . .	ε⌉ὔδηλ⌈ον . . . . .
. . . κ⌉αὶ συνδοκ⌈ει. . .	ἐ⌉λθεῖν ἐκεῖ⌈νον . .
. . . τ⌉ει δ' αὐτῷ π⌈α. .	νὴ τὸν Ποσ⌈ειδῶ . .
. . . . φ⌉ τινα	λαβεῖν ολο . . . .
. . . . ον κ	ἐ̄λθ⌈εῖν . . . .

OTHER FRAGMENTS OF "THE HERO"

(MYRRHINA ?)

She is eighteen years old.

(LACHES ?)

She is not the only one . . . But granted, if you agree . . .

MYRRHINA

. . . . this thing happens.

LACHES

How without your knowledge does . . . fell upon you? How did . . .? When . . . . .?

. . . .

RAGMENTS FROM SIXTY-SEVEN OTHER IDENTIFIED PLAYS

TITLES OF SIXTY-SEVEN IDENTIFIED PLAYS

N.B.—*The Greek titles are in alphabetical order*

TITLES OF SIXTY-SEVEN IDENTIFIED PLAYS (*cont.*

More or less meagre fragments are given (*cf.* Kock's *Com. Att. fragm.*) under the following additional eighteen titles:

ΑΝΑΤΙΘΕΜΕΝΗ	ΜΗΝΑΓΥΡΤΗΣ
ΑΝΔΡΟΓΥΝΟΣ	ΝΟΜΟΘΕΤΗΣ
ΑΠΙΣΤΟΣ	ΟΜΟΠΑΤΡΙΟΙ
ΑΥΤΟΝ ΠΕΝΘΩΝ	ΠΑΡΑΚΑΤΑΘΗΚΗ
ΑΦΡΟΔΙΣΙΑ	ΠΡΟΓΑΜΟΙ
ΔΑΡΔΑΝΟΣ	ΠΡΟΕΓΚΑΛΩΝ
ΕΓΧΕΙΡΙΔΙΟΝ	ΣΥΝΕΡΩΣΑ
ΘΕΤΤΑΛΗ	ΣΥΝΕΦΗΒΟΙ
ΚΑΝΗΦΟΡΟΣ	[ΧΑΛΚΙΣ].

INTRODUCTION

The titles of about ninety plays of Menander are known. Apart from the five more or less fragmentary plays of the Cairo papyrus, edited above, identified fragments have been preserved from more than eighty others which yield amounts varying from a few words only to 123 lines of an individual play. In the present volume selections are given from sixty-seven[1] of these identified comedies, arranged according to the alphabetical order of the Greek titles, and including the longer fragments which are edited in the Teubner edition and in Sudhaus's second edition as a supplement to the Cairo papyrus.

The selection has usually been determined by the intrinsic interest of the fragments themselves, although some have been included for other reasons as, for example, citations which reappear, in substance, in Terence[2] or in Plautus. The omitted fragments, it is believed, contain little of value except for the technical student.

The mere list of titles is instructive. Geographical rôles—such as the "Andrian," "Boeotian," "Carthaginian," "Cretan," "Cnidian," "Ephesian," "Messenian," "Olynthian," "Perinthian," "Samian," "Sicyonian"—indicate, over and above the intimate relations in commerce and war with the outside world, a plentiful admixture of foreign residents and a cosmopolitan outlook, notwithstanding the jealously guarded tradition which demanded Attic parentage for the begetting of lawful children.

Furthermore, although the types are conven-

[1] For list see previous pages.

[2] Citations from Terence are made in accordance with the notation of lines in Sargeaunt's edition, *Loeb Classical Library*.

tionalized, and although the variations of plot, as has been repeatedly pointed out, are comparatively small in the New Comedy of manners, yet a recapitulation of the list of titles reflects with some completeness the characteristic elements which made up contemporary Attic society as a whole. It is Menander's merit, as remarked by Quintilian and now made clearer to us by recent finds, that he could treat special and hackneyed themes so as to portray the foibles and the virtues of other men remote in place and time.

The repetition of the same titles by different playwrights was much in vogue in the New as in the Old Comedy. In the collection of Comic Fragments more than 250 identical titles reappear respectively in the writings of from two to eight different authors. There would doubtless be many more if we had the complete record. Among Menander's titles forty-eight were shared by him with from one to six other playwrights. In the case of some writers this may have been due to poverty of imagination, but we must remember that even the great tragedians seem to have felt a tacit challenge to recast some of the themes of their predecessors, as, for example, in the case of the "Choephoroi" of Aeschylus, followed by the "Electra" of Sophocles and of Euripides.

This quasi-standardization of titles—like the conventionalizing of types of characters—may have tended to pique rather than to dampen the interest of the audience, and to facilitate the concentration of their critical judgment upon the merits of the poets thus brought into obvious competition. In this connection it may be noted that the "Hypobolimaios," although this title had been used by at least two of Menander's predecessors, was regarded, after his death at least, as one of his masterpieces.

FRAGMENTS FROM IDENTIFIED PLAYS

ΑΔΕΛΦΟΙ

1 K ὦ μακάριόν μ' ⌜ὁτιὴ⌝ γυναῖκ' [1] οὐ λαμβάνω.

3 K εἰ δ' ἔστιν οὗτος τὴν κόρην ⌜ὁ⌝ [2] διεφθορώς.

4 K ἔργον εὑρεῖν συγγενῆ
πένητός ἐστιν· οὐδὲ εἷς γὰρ ὁμολογεῖ
αὐτῷ προσήκειν τὸν βοηθείας τινὸς
δεόμενον· αἰτεῖσθαι γὰρ ἅμα τι προσδοκᾷ.

5 K οὐ παντελῶς δεῖ τοῖς πονηροῖς ἐπιτρέπειν,
ἀλλ' ἀντιτάττεσθ'· εἰ δὲ μή, τἄνω κάτω
ἡμῶν ὁ βίος λήσει μεταστραφεὶς ὅλος.

6 K . . . πρὸς ἅπαντα δειλὸν ὁ πένης ἐστὶ γὰρ
καὶ πάντας αὑτοῦ καταφρονεῖν ὑπολαμβάνει.
. . . .
ὁ γὰρ μετρίως πράττων περισκελέστερον
ἅπαντα τἀνιαρά, Λαμπρία, φέρει.

[1] μ' ὁτιὴ γυναῖκ, Bentley. με· γυναῖκα, MS.
[2] ὁ, Kock add.

FRAGMENTS FROM IDENTIFIED PLAYS

THE BROTHERS

There was a like-named play by six other comic poets: Alexis the uncle of Menander, Philemon, Diphilus, Apollodorus, Hegesippus, and Euphron. Terence's play, although ascribed in the didascalia wholly to Menander, was indebted in part at least (see Prologue) to the "Companions in Death" by Diphilus. Citations from Terence are made from Sargeaunt's edition, "Loeb Classical Library."

O happy me, in that I fail to take a wife! [1]

But if this is he that ruined the girl.[2]

A task it is to find anyone akin to a poor man. For not a single one admits that he belongs to him if he needs assistance. Quite naturally, for he expects him to be asking for something.

We absolutely must not yield to the wicked, but oppose them. Otherwise before we know it our whole life will be turned topsy-turvy.

For the poor man is craven in everything and has the suspicion that everybody looks down on him.[3]

(*Perhaps connected with this.*)

For he that is moderately well off,[4] Lamprias, bears more unflinchingly all that brings annoyance.

[1] *cf.* Terence, *Adelphoe*, 43, 44.
[2] *cf.* Terence, *Adelphoe*, 296, 297, 308.
[3] *cf.* Terence, *Adelphoe*, 605 ff.
[4] Bentley translates "poor."

8 K *ὀκτώ τις ὑποχεῖν ἀνεβόα καὶ δώδεκα*
κυάθους, ἕως κατέσεισε φιλοτιμούμενος.

9 K . . . . . *κοινὰ τὰ τῶν φίλων.*

10 K *ἐγὼ δ' ἀγροῖκος, ἐργάτης, σκυθρός, πικρός,*
φειδωλός.[1]

11 K *θεός ἐστι τοῖς χρηστοῖς ἀεὶ*
ὁ νοῦς γάρ, ὡς ἔοικεν, ὦ σοφώτατοι.

12 K *τί πολλὰ τηρεῖν πολλὰ δεῖ δεδοικότα;*

ΑΛΙΕΙΣ (ΑΛΙΕΥΣ ?)

13 K *χαῖρ', ὦ φίλη γῆ, διὰ χρόνου πολλοῦ σ' ἰδὼν*
ἀσπάζομαι· τουτὶ γὰρ οὐ πᾶσαν ποῶ
τὴν γῆν, ὅταν δὲ τοὐμὸν ἐσίδω χωρίον·
τὸ γὰρ τρέφον με τοῦτ' ἐγὼ κρίνω θεόν.

14 K *ὁ πρῶτος εὑρὼν διατροφὴν πτωχῷ τέχνην*
πολλοὺς ἐπόησεν ἀθλίους· ἁπλοῦν γὰρ ἦν
τὸν μὴ δυνάμενον ζῆν ἀλύπως ἀποθανεῖν.

15 K *ὡς δὲ τὴν ἄκραν*
κάμπτοντας ἡμᾶς εἶδον, ἐμβάντες ταχὺ
ἀνηγάγοντο.

[1] ? *sc.* (*cf.* Terence, *Ad.* 866–867), ἀκριβής, χαλεπὸ, γεγ μηκα νῦν. Allinson.

FRAGMENTS FROM IDENTIFIED PLAYS

Someone kept bawling out to pour "eight" cups and "twelve," until he floored him in the drinking bout.

Friends have all in common.[1]

But I, a country gawk, a working man, dour, sour, miserly (have married a wife!)[2]

O ye the wisest of the wise, unto the good their Reason ever is a god, it seems.

Why should one have excess of caution from excess of fear?

THE FISHERMEN

Of fifteen citations preserved from this play the following are the more significant.

"Breathes there the man . . . . ?"

Greeting, O dear my country, long the time gone by
Till now I see and kiss thee. Not to every land
Would I do this, but only when I see my own
Home place. The spot that bred me, this I count
a god.

The man who first invented the art of supporting beggars made many wretched. For the obvious thing were that he who cannot live without misery should die.[3]

As we doubled the headland they saw us, and, embarking, quickly put to sea.

[1] *cf.* Terence, *Adelphoe*, 804.
[2] *cf.* Terence, *Adelphoe*, 866, 867; Aristoph. *Clouds*, 43.
[3] *cf.* Plautus, *Trinum*, 2. 2. 58.

21, 22, 23 K . . . *παχὺς γὰρ ὗς ἔκειτ᾽ ἐπὶ στόμα.*

. . . .

ἐτρύφησεν ὥστε μὴ πολὺν τρυφᾶν χρόνον.

. . . .

ἴδιον ἐπιθυμῶν μόνος μοι θάνατος οὗτος φαίνεται[1]
εὐθάνατος, ἔχοντα πολλὰς χολλάδας κεῖσθαι παχύν,
ὕπτιον, μόλις λαλοῦντα καὶ τὸ πνεῦμ᾽ ἔχοντ᾽ ἄνω,
ἐσθίοντα καὶ λέγοντα "σήπομ᾽ ὑπὸ τῆς ἡδονῆς."

24 K *εὐποροῦμεν, οὐδὲ μετρίως· ἐκ Κυΐνδων χρυσίον,*
Περσικαὶ στολαὶ δὲ κεῖν⌜τ⌝αι[2] *πορφυραῖ, τορεύματα*
ἔνδον ἔστ᾽, ἄνδρες, ποτήρι᾽[3] *⌜ἄλλα τ᾽ ἀργυρώματα⌝,*
κἀκτυπωμάτων πρόσωπα, τραγέλαφοι, λαβρώνια.

ΑΝΔΡΙΑ

39 K *εὑρετικὸν εἶναί φασι τὴν ἐρημίαν*
οἱ τὰς ὀφρῦς αἴροντες.

41, 42 K . . . . *λούσατ᾽ αὐτὴν αὐτίκα . . .*
καὶ τεττάρων ᾠῶν μετὰ τοῦτο, φιλτάτη,
τὸ νεοττίον.

48 K *τὸ δ᾽ ἐρᾶν ἐπισκοτεῖ*
ἅπασιν, ὡς ἔοικε, καὶ τοῖς εὐλόγως
καὶ τοῖς κακῶς ἔχουσιν.

50 K *ζῶμεν γὰρ οὐχ ὡς θέλομεν, ἀλλ᾽ ὡς δυνάμεθα.*

Perhaps fragm. 797 K (see below) is to be referred to the Ἀνδρία on account of the apparent reminiscence in Terence's play.

[1] Note in fragm. 23 the change to trochaic metre.
[2] δὲ κεῖνται, Heindorf. / δ᾽ ἐκεῖναι, MS.

FRAGMENTS FROM IDENTIFIED PLAYS

For a fat hog lay upon his snout . . . . So wantonly he gormandized that he'd not wanton long.

. . . .

If I desired some appropriate form of death this one alone appears as euthanasia: prone on my back to lie, with well-creased paunch, fat, scarce uttering a word, with upward panting breath, and eat and eat and say: "I rot for very pleasure."

We are well off and in no mere average way. There is gold from Cyinda; there is store of purple robes from Persia; we have within, gentlemen, *repoussé* work, drinking cups, and other silver ware, and masks of raised relief, goat-stag drinking horns, wide-eared vessels.

THE LADY OF ANDROS

Menander, by certain changes and additions, afterwards adapted this in his "Perinthia" (q.v.), and Terence drew his "Andria" from a contaminatio *of the two.*

The "eyebrow-lifters"[1] claim that solitude ministers to invention.

Give her a bath forthwith . . . . And after that, my dear, the yolks of four eggs.[2]

Love darkens counsel, as it seems, for all—both for the reasonable and the ill-advised alike.

We live, not as we wish to, but as we can.[3]

[1] The "high-brows." *cf.* Terence, *Andria*, 406.
[2] *cf.* Terence, *Andria*, 483, 484.
[3] *cf.* Terence, *Andria*, 805.

---

[3] *ποτήρι' ἄλλα τ' ἀργυρώματα*, Kock. / *ποτηρίδια, τορεύματα*, MS.

ΑΝΕΨΙΟΙ

59 K φύσει γάρ ἐστ' ἔρως
καὶ νουθετοῦντος κωφόν· ἅμα δ' οὐ ῥᾴδιον
νεότητα νικᾶν ἐστι καὶ θεὸν λόγῳ.

60 K εὐδαιμονία τοῦτ' ἐστὶν υἱὸς νοῦν ἔχων·
ἀλλὰ θυγάτηρ κτῆμ' ἐστὶν ἐργῶδες πατρί.

62 K ⌜οἶσ'⌝[1] εἰσιὼν
πανόν, λύχνον, λυχνοῦχον, ὅ τι πάρεστι· φῶς
μόνον πολὺ ποίει.

63 K τὸ κακῶς τρέφοντα χωρί' ἀνδρείους ποεῖ.

ΑΡΡΗΦΟΡΟΣ ἢ ΑΥΛΗΤΡΙΣ

65 K

Α

οὐ γαμεῖς, ἂν νοῦν ἔχῃς,
τοῦτον καταλιπὼν τὸν βίον· γεγάμηκα γὰρ
αὐτός· διὰ τοῦτο σοὶ παραινῶ μὴ γαμεῖν.

Β

δεδογμένον τὸ πρᾶγμ'· ἀνερρίφθω κύβος.

Α

5 πέραινε. σωθείης δὲ νῦν. ἀληθινὸν
εἰς πέλαγος αὐτὸν ἐμβαλεῖς γὰρ πραγμάτων,
οὐ Λιβυκόν, οὐδ' Αἰγαῖον ⌜οὐδὲ Σικελικὸν⌝[2]
οὗ τῶν τριάκοντ' οὐκ ἀπόλλυται τρία
πλοιάρια· γήμας δ' οὐδὲ εἷς σέσωσθ' ὅλως.

[1] οἶσ', add. Dobree.
[2] οὐδὲ Σικελικόν, Cobet add.

FRAGMENTS FROM IDENTIFIED PLAYS

THE COUSINS

'Tis nature's way that Love
s something deaf to admonition and withal
Tis hard to down a god or youth in argument.

A son with sense—that's happiness, but troublesome
s the possession of a daughter to her sire.

Go in and fetch
A torch, a lamp, a lamp-stand, or what else there be,
But anyhow make light a-plenty . . . .

Heroes are bred by lands where livelihood comes hard.

THE PEPLOS BEARER or THE FLUTE GIRL

For these arrephoroi or maidens who carried the peplos and other holy things at the festival of Athena Polias see the 'Lysistrata" (641 ff.) of Aristophanes.

The fragments of this play, scanty as they are, acquaint us with a considerable cast of characters.

A

. . . . . . You will not marry, if you've any sense,
And leave this life of yours. For I who speak to you
Have married. Therefore I advise you: "Do not wed!"

B

The matter's voted and decreed. Be cast the dice!

A

Well then, go on. But heaven send you come off safe.
On a real sea of troubles you're embarking now—
No Libyan, no Aegean, nor Sicilian sea
Where three boats out of thirty may escape from wreck—
There is no married man at all who has been saved!

ΑΝΕΨΙΟΙ

59 K φύσει γάρ ἐστ' ἔρως
καὶ νουθετοῦντος κωφόν· ἅμα δ' οὐ ῥᾴδιον
νεότητα νικᾶν ἐστι καὶ θεὸν λόγῳ.

60 K εὐδαιμονία τοῦτ' ἐστὶν υἱὸς νοῦν ἔχων·
ἀλλὰ θυγάτηρ κτῆμ' ἐστὶν ἐργῶδες πατρί.

62 K ⌜οἶσ'⌝[1] εἰσιὼν
πανόν, λύχνον, λυχνοῦχον, ὅ τι πάρεστι· φῶς
μόνον πολὺ ποίει.

63 K τὸ κακῶς τρέφοντα χωρί' ἀνδρείους ποεῖ.

ΑΡΡΗΦΟΡΟΣ ἢ ΑΥΛΗΤΡΙΣ

65 K

Α

οὐ γαμεῖς, ἂν νοῦν ἔχῃς,
τοῦτον καταλιπὼν τὸν βίον· γεγάμηκα γὰρ
αὐτός· διὰ τοῦτο σοὶ παραινῶ μὴ γαμεῖν.

Β

δεδογμένον τὸ πρᾶγμ'· ἀνερρίφθω κύβος.

Α

5 πέραινε. σωθείης δὲ νῦν. ἀληθινὸν
εἰς πέλαγος αὑτὸν ἐμβαλεῖς γὰρ πραγμάτων,
οὐ Λιβυκόν, οὐδ' Αἰγαῖον ⌜οὐδὲ Σικελικὸν⌝[2]
οὗ τῶν τριάκοντ' οὐκ ἀπόλλυται τρία
πλοιάρια· γήμας δ' οὐδὲ εἷς σέσωσθ' ὅλως.

[1] οἶσ', add. Dobree.
[2] οὐδὲ Σικελικόν, Cobet add.

FRAGMENTS FROM IDENTIFIED PLAYS

THE COUSINS

'Tis nature's way that Love
Is something deaf to admonition and withal
'Tis hard to down a god or youth in argument.

A son with sense—that's happiness, but troublesome
Is the possession of a daughter to her sire.

Go in and fetch
A torch, a lamp, a lamp-stand, or what else there be,
But anyhow make light a-plenty . . . .

Heroes are bred by lands where livelihood comes hard.

THE PEPLOS BEARER or THE FLUTE GIRL

For these arrephoroi or maidens who carried the peplos and other holy things at the festival of Athena Polias see the "Lysistrata" (641 ff.) of Aristophanes.

The fragments of this play, scanty as they are, acquaint us with a considerable cast of characters.

A

. . . . You will not marry, if you've any sense,
And leave this life of yours. For I who speak to you
Have married. Therefore I advise you: "Do not wed!"

B

The matter's voted and decreed. Be cast the dice!

A

Well then, go on. But heaven send you come off safe.
On a real sea of troubles you're embarking now—
No Libyan, no Aegean, nor Sicilian sea
Where three boats out of thirty may escape from wreck—
There is no married man at all who has been saved!

66 K ἐὰν δὲ κινήσῃ μόνον τὴν Μυρτίλην
ταύτην τις ἢ τίτθην καλῇ, πέρας[1] ποεῖ
λαλιᾶς· τὸ Δωδωναῖον ἄν τις χαλκίον,
ὃ λέγουσιν ἠχεῖν, ἣν παράψηθ' ὁ παριών,
5 τὴν ἡμέραν ὅλην, καταπαύσαι θᾶττον ἢ
ταύτην λαλοῦσαν· νύκτα γὰρ προσλαμβάνει.

67 K πάντας μεθύσους τοὺς ἐμπόρους
ποεῖ τὸ Βυζάντιον. ὅλην ἐπίνομεν
τὴν νύκτα διὰ σὲ καὶ σφόδρ' ἄκρατόν μοι δοκῶ.
ἀνίσταμαι γοῦν τέτταρας κεφαλὰς ἔχων.

68 K τὰ πατρῷα μὲν ποεῖ καιρός ποτε
ἀλλότρια, σῴζει δ' αὐτά που τὰ σώματα·
βίου δ' ἔνεστιν ἀσφάλει' ἐν ταῖς τέχναις.

69 K

A

ἐλλέβορον ἤδη πώποτ' ἔπιες, Σωσία;

(ΣΩΣΙΑΣ)

ἅπαξ.

A

πάλιν νῦν πῖθι· μαίνει γὰρ κακῶς.

70 K πάντῃ 'στὶ[2] τῷ καλῷ λογῳ
ἱερόν· ὁ νοῦς γάρ ἐστιν ὁ λαλήσων θεός.

71 K ὦ τρισκατάρατε, ζωπύρει τοὺς ἄνθρακας·

72 K ἀνδρὸς χαρακτὴρ ἐκ λόγου γνωρίζεται.

[1] Bentley, πέρας οὐ ποεῖ.
[2] πάντῃ 'στί, Mein., πάντ' ἐστί, MS.

---

[1] This copper or bronze (cymbal) at Dodona became proverbial. Strabo (*z, epitome* 3) says: "There was in the Holy Place a copper cymbal (or ? caldron) and above it the statue

But if one merely sets this Myrtile a-going or calls
ıurse," she chatters to the limit. The Dodonaean
ɔnze,[1] which they say rings on the livelong day,
a passer-by but touch it, you might check sooner
ın this woman's chatter; for she takes in the
ʒht in addition.

Byzantium makes all the traders tipsy. The whole
ʒht through for your sake we were drinking, and,
thinks, 'twas very strong wine too. At any rate
et up with a head on for four.

Some occasion alienates your patrimony, while it
res, we'll say, your mere body; but secure live-
ɔod exists in handicraft.

A

ve you ever yet drunk hellebore, Sosias?

SOSIAS

ȝ, once.

A

w take another drink. For you are badly crazed.

.... For right Reason there is sanctuary
rywhere, for Mind is the god to give an oracle.

) thrice accursed, fan the coals to flame!

ι man's character is revealed by his speech.[2]

man with a copper scourge in his hand. . . . This scourge
triple and wrought in chain-fashion with astragali (*i.e.*
:kies or 'jackstones') dependent from it. And whenever
e astragali were stirred by the winds they, by continually
:ing the copper, would give forth sounds reëchoing long
ıgh for one, who was measuring the time from the
nning to the end of the echo, to count up to four hundred."
Proverb, repeated in *Self-Tormentor*, 143 K.

ΑΣΠΙΣ

74 K ὦ τρισάθλιοι
⌈σατράπαι⌉,[1] τί πλέον ἔχουσι τῶν ἄλλων; βίον
ὡς οἰκτρὸν ἐξαντλοῦσιν οἱ τὰ φρούρια
τηροῦντες, οἱ τὰς ἀκροπόλεις κεκτημένοι·
5 εἰ πάντας ὑπονοοῦσιν οὕτω ῥᾳδίως
ἐγχειρίδιον ἔχοντας αὐτοῖς προσιέναι
οἵαν δίκην διδόασιν.

75 K ὃ βούλεται γὰρ μόνον ὁρῶν καὶ προσδοκῶν
ἀλόγιστος ἔσται τῆς ἀληθείας κριτής.

76 (a and b) K στρατιώτην, Σμικρίνη, σωτηρίας
ἔστ' ἔργον εὑρεῖν πρόφασιν, ὀλέθρου δ' εὔπορον.

77 K πολλοὶ γὰρ ἐκλελοιπότες
τὸν χάρακα τὰς κώμας ἐπόρθουν.

78 K ἔχων τὴν ἀσπίδα
ἔκειτο συντετριμμένην.

79 K Ἑλληνίς, οὐκ Ἰβηρίς.

ΒΟΙΩΤΙΣ

88 K οὐ δεῖ διαβολῆς καταφρονεῖν, οὐδ' ἂν σφόδρ' ᾖ
ψευδής· ἐπίστανται αὐξάνειν αὐτήν τινες,
δι' οὓς φυλάττεσθαι τὰ τοιαῦτ' ὀρθῶς ἔχει.

89 K πολλὰ δύσκολα
εὕροις ἂν ἐν τοῖς πᾶσιν· ἀλλ' εἰ πλείονα
τὰ συμφέροντ' ἔνεστι, τοῦτο δεῖ σκοπεῖν.

90 K πλοῦτος δὲ πολλῶν ἐπικάλυμμ' ἐστὶν κακῶν.

[1] σατράπαι, Kock add.

FRAGMENTS FROM IDENTIFIED PLAYS

THE SHIELD

Pride

..... O thrice-wretched nabobs! What do they possess more than others? What pitiful results from baling of life's bark, with all the garrisons they set and citadels they own! If they, beneath it all, are conscious that thus lightly all men, dagger in hand, are coming after them, what a penalty they pay!

Prejudice

Now if he sees and looks for only what he longs for, he'll not be a rational judge of truth.

The problem for a soldier, Smicrines,[1] is to find a pretext for saving himself; for dying there is plentiful provision.

For many, leaving the stockade utterly deserted, were plundering the villages.

He lay there with his shield crushed to shapelessness.

She's no Iberian, she's a Greek.

THE BOEOTIAN GIRL

One must not despise slander, no matter how false it may be. Some people know how to increase it, and on their account it is well to be on one's guard against such actions.

You'd find in them all many things to harass; but if the advantages are in the majority—that's the thing to look at.

Property covereth a multitude of woes.

[1] *cf.* the Smicrines of *The Arbitrants.* For the thought *cf.* Plato, *Apology*, 39 a.

MENANDER

THE FARMER

ARGUMENT:—*Cleaenetus, an old bachelor farmer, is living in a country deme where he continues to work like a day-labourer although owner of the farm. Years before he had (apparently) known and loved Myrrhina, from whom, however, he had separated before the birth of her daughter. She meanwhile had (apparently) married and is now a widow living in poverty. Her son, Gorgias,*[1] *finds employment in the country with Cleaenetus. One day the old farmer, wielding his heavy two-pronged mattock, wounds himself severely, and would have died but for the really filial care of the young man. Grateful for this, Cleaenetus in his convalescence questions Gorgias about his circumstances and, not connecting the mother with his own former love affair, determines to marry her daughter, Gorgias's half-sister, to relieve at the same time their poverty and his own loneliness. Myrrhina, when informed of this, is greatly perplexed, partly perhaps because she is secretly aware that Cleaenetus is the girl's father (if this may be assumed), and certainly because her daughter has already had an affair with the son of their rich neighbour "X."*

When the (longer) fragment begins the lover, son of "X," has been placed in an awkward position. His father, who has doubtless heard of his amour with a portionless girl, has determined to marry him at once to his own half-sister. The development of the plot is lost, but, judging from similar plots in Menander, we may assume that all difficulties were surmounted in the parts of the play now lost. Perhaps there may have been a recognition scene between Cleaenetus and Myrrhina, the former marrying the latter instead of her daughter and thus giving legitimacy and a dowry to their daughter, who would thereby be enabled to marry the rich man's son. Cleaenetus may also have adopted Gorgias and put him in the way of marrying "Hedeia," his new brother-in-law's half-sister.[2]

[1] G.-H. think that Gorgias is the rich neighbour "X."

[2] The above agrees more nearly with Kretschmar than with Grenfell and Hunt's edition in the interpretation of the text and the assignment of parts. G.-H. take Gorgias (of fragm. 93, 95 K—line 102 not being included in their edition) as the rich father of Hedeia's lover.

FRAGMENTS FROM IDENTIFIED PLAYS

DRAMATIS PERSONAE

I. With speaking parts preserved:

1. "Z," *a youth, son of "X" and half-brother of Hedeia.*
2. MYRRHINA, *a poor widow (?), (formerly known (?) to Cleaenetus), mother of the young man (Gorgias?) and of his half-sister, "Y," with whom "Z" is in love.*
3. DAVUS, *a slave of "X."*
4. PHILINNA, *an old woman, confidential servant of Myrrhina and nurse of her daughter.*
5. GORGIAS, *(?) the son of Myrrhina.*

II. Other characters, some of them mutes:

6. CLEAENETUS, *the farmer of the title-rôle.*
7. SYRUS, *another slave of "X."*
8. "X,"[1] *a well-to-do Athenian, father of "Z."*
9. HEDEIA,[2] *half-sister of "Z," daughter of "X" and of his present wife.*
10. "Y," *a young girl, daughter of Myrrhina (and (?) illegitimate daughter of Cleaenetus).*

SCENE: *Athens (?), the house of "X," a well-to-do Athenian, on one side of the stage and that of Myrrhina on the other. The son of "X" comes out of his father's house and goes towards that of Myrrhina and stands hesitating before her door while he makes an explanatory speech. When the fragment begins he is speaking, perhaps, of his relations with the brother of his sweetheart. He has just been off on a business trip and, upon his return, finds preparations for his own wedding already in full swing.*

[1] The "Gorgias" of line 102 and of fragm. 93, 95 K is identified by Blass and G.-H. with "X," but, as being a stock name in the New Comedy for a young man (*cf. The Hero*), it eems probable that it is the name of Myrrhina's son.

[2] Hedeia, a probable conjecture by Wilamowitz.

ΓΕΩΡΓΟΣ

("Z")

. . . . προσιὼν πράττων ⏑ –
. . . . ὑποφοβούμενος ⏑ –
⌈ἦν δ' οὐ πονη⌉ρ⌈ὸς ο⌉ὐδ' ⌈ἐ⌉δόκουν ⌈ἁμαρτάνειν⌉,
⌈ἀλλὰ τό⌉θ' ὁ μειρακίσκος ἐν ἀγρῷ διετέλει.
5 ⌈ἔτυχε δὲ⌉ συμβεβηκὸς ὅ μ' ἀπολώλεκε
⌈ἀπόδη⌉μον εἰς Κόρινθον ἐπὶ πρᾶξίν τινα.
⌈ἀνιὼν⌉ ὑπὸ νύκτα γινομένους ἑτέρους γάμους
⌈καταλαμ⌉βάνω μοι, τοὺς θεοὺς στεφανουμένους
⌈τὸν πατέ⌉ρα θύοντ' ἔνδον· ἐκδίδωσι δὲ
10 ⌈αὐτὸς ὁ⌉ πατήρ. ὁμοπατρία γάρ ἐστί μοι
⌈ἐκ τῆσδε τῆς⌉ νυνὶ γυναικὸς τρεφομένης
⌈γεγῶσ'⌉ ἀδελφή. τίνα δὲ δυσφεύκτῳ κακῷ
⌈τρόπον μάχωμ'⌉ οὐκ οἶδ⌉α· πλὴν οὕτως ἔχω·
⌈ἐξῆλθον ἐκ τῆς οἰ⌉κίας οὐδὲν φράσας.
15 ⌈οὕτως⌉ λιπὼν δὲ τὸν γάμον τὴν φιλτάτην
⌈Ἡδεῖ⌉αν ἀδικήσαιμ' ἄν· οὐ γὰρ εὐσεβές.
⌈κό⌉πτειν δὲ μέλλων τὴν θύραν ὀκνῶ πάλαι·
⌈οὐ⌉κ οἶδα γὰρ τὸν ἀδελφὸν εἰ νῦν ἐξ ἀγροῦ
⌈ἐ⌉νθάδ' ἐπιδημεῖ. πάντα προνοεῖσθαί με δεῖ.
20 ἀλλ' ἐκποδὼν ἄπειμι καὶ βουλεύσομαι
τοῦτ' αὔθ', ὅπως δεῖ διαφυγεῖν με τὸν γάμον.

3 Suppl. Nicole from Fr. 99 K ἦν δ' οὐ πονηρὸς οὐδ' ἐδόκουν (although long for space). // ἁμαρτάνειν, K².
4 ἀλλὰ τόθ', Allinson. / καὶ γὰρ τόθ', K².
5 ἔτυχε δὲ, Allinson. / νῦν δ' ἔτυχε, K². / ἔτυχε τὸ, G.–H.
7 ἀνιὼν, Allinson. / κατιὼν, K². / ἐλθὼν, G.–H. // ἑτέρους, Dziatzo. / ἤδη, G.–H. / γινομένους γὰρ τοὺς γάμους, S². / γινομενη τους γαμους, pap.
8 στεφανομένους, G.–H., εσταφανους, pap.
9 Nic. suppl. 10 Bury suppl.

THE FARMER

"Z"

. . . .
. . . .

I was not base nor did I even think I erred about it. However, the young fellow at that time was staying in the country. Now, as it happens, there has occurred something which has ruined me while I was off in Corinth on some business. On my return at nightfall I find other nuptials under way for me, the statues of the gods receiving wreaths, my father making sacrifice within. It is my father himself who is giving away the bride—for I have a half-sister born of her whom he now has to wife. In what way I am to fight against this pressing evil, I know not. However, this is how I'm placed. I left the house without saying a word. But if I should thus desert the marriage I should be wronging my dearest Hedeia. That would be a breach of duty. And this long while now I have been hesitating to knock at this door; for I don't know whether the brother is now here at home, come back from the country. I must provide for everything. Well, I'll be off, out of the way, and I'll make plans about precisely this, how I am to escape the marriage.

(*Exit* "*Z.*")

---

11 . . . . . . *νυνί*, pap. 12 Suppl. Préchac, K[2].
13 *τροπὸν μάχωμ'*, S[2] suppl.
14 ⌜ἐξῆλθον ἐκ τῆς οἰ⌝κίας, G.–H. suppl.
16 ⌜Ἡδεῖ⌝αν Wilam. in lacuna of three letters (...*αν*) suppl. (as written Ἡδῖαν).//*εὐσεβές*, Nic., K[2], corr. for *ευσεβός* of pap.
17–19 Nic. restored.

SCENE. ΜΥΡΡΙΝΗ, ΦΙΛΙΝΝΑ

(Μυ.) ⌜ἀ⌝λλ' ὡς πρὸς εὔνουν, ὦ Φίλιν<ν>α, τοὺς λόγους
⌜π⌝ορυμένη σε πάντα τἀμαυτῆς λέγω.
⌜ἐν τ⌝οῖσδ' ἐγὼ νῦν εἰμί. (Φι.) καί, νὴ τὼ θεώ,
25 ⌜ἔγ⌝ωγ' ἀκούουσ', ὦ τέκνον, μικροῦ δέω
⌜πρ⌝ὸς τὴν θύραν ἐλθοῦσα καὶ καλέσασα τὸν
⌜ἀλα⌝ζόν' ἔξω τοῦτον εἰπεῖν ὅσα φρονῶ.
(Μυ.) ⌜ἐμο⌝ί γε, Φίλιν<ν>α, χαιρέτω. (Φι.) τί χαιρέτω;
⌜οἰμ⌝ωζέτω μὲν οὖν τοι⌜οῦ⌝τος ὤν. γαμεῖ
30 ⌜ὁ μι⌝αρὸς οὗτος ἠδικηκὼς τὴν κόρην;
(Μυ.) ⌜λόγους⌝ τοσούτους κατατ⌜ίθου⌝· προσέρχεται
⌜ἡμῖν⌝ ὁ θεράπων ἐξ ἀγροῦ Δᾶος· βραχύ,
⌜φίλ⌝η, μεταστῶμεν. (Φι.) τί δ' ἡμῖν, εἰπέ μοι,
⌜τούτου⌝ μέλει; (Μυ.) καλόν γ' ἂν εἴη, νὴ Δία.

SCENE. ΔΑΟΣ, ΜΥΡΡΙΝΗ, ΦΙΛΙΝΝΑ

(Δα.) ἀγρὸν εὐσε⌜βέστερον⌝ γεωργεῖν ⌜οὐδ⌝ένα
36 οἶμαι· φέρει γὰρ μυρρ⌜ίνην, κιττὸν⌝ καλόν,
ἄνθη τοσαῦτα· τἄλλα δ' ἅ⌜ν τις καταβάλ⌝ῃ,

24–25 Blass suppl. 26, 27 Nic. suppl.
28 ἐμοί, Ell., G.–H.
29 οἰμωζέτω, Nic.// τοιοῦτος, Nic./ τοι.τως, pap./ τοοῦτος, S[1].
30 οὗτος, pap./ οὕτως, Wilam.
31 λόγους, G.–H. suppl.// τοσούτους κατατίθου, Nic., G.–H. restored. 32 ἡμῖν, G.–H.
33 φίλη, S[1]./ Ͻ . . η, J[2]./ τηδὶ, G.–H.
34 τούτου, Nic. suppl.
35–37 are variously restored from frag. 96 K, *i.e.*

ἀγρὸν εὐσεβέστερον γεωργεῖν οὐδένα
οἶμαι· φέρει γὰρ ὅσα θεοῖς ἄνθη καλά,
κιττόν, δάφνην· κριθὰς δ' ἐὰν σπείρω, πάνυ
δίκαιος ὢν ἀπέδωχ' ὅσας ἂν καταβάλω.

37 τἄλλα . . . καταβάλῃ = frag. 899 K.

SCENE 2. MYRRHINA, PHILINNA

(*Enter Myrrhina and Philinna from Myrrhina's house, conversing.*)

MYRRHINA

Well, Philinna, to you because you're loyal I say my say and tell you all my tale. Such is my present plight.

PHILINNA

Yes, and, by the Twain Goddesses, on hearing you, my child, I all but have to go to his door and call out that impostor to tell him what I think.

MYRRHINA

For all I care, Philinna, here's "Good-bye" to him!

PHILINNA

What? "Good-bye"? Nay, a plague on him, I say, for being such an one! Shall this blackguard go marry when he has done a wrong like this to our maid?

MYRRHINA

Have done with so much talk. Here we have Davus the servant coming from the country. Let's step aside a little, my dear.

PHILINNA

What do we care about him? Now tell me that.

MYRRHINA (*urgently*)

It really would be wise, by Zeus.

SCENE 3. DAVUS, MYRRHINA *and* PHILINNA (*in concealment*)

DAVUS

(*enters, with Syrus his fellow-slave*)

Methinks there's no one tills a more religious soil. For it yields its dues of myrtle,[1] ivy fair, so many flowers. And what other crops soever anyone puts

[1] A pun on Myrrhina's name, of whose presence Davus is already aware.

ἀπέδωκεν ὀρθῶς καὶ δικαίως, οὐ ⸢πλέον⸣
ἀλλ' αὐτὸ τὸ μέτρον. ὁ Σύρος εἰσένεγχ' ὁμῶς
40 πάνθ' ὅσ' ⸢ἀνα⸣φέρομεν· ταῦτα πάντ' εἰς τοὺς γάμους.
ὦ χαῖρε πολλά, Μυρρίνη. (Μυ.) <πά>νυ καὶ σύ γε
(Δα.) ο⸢ὔ⸣ σε καθεώρων, γεν<ν>ικὴ καὶ κοσμία
γύναι. τί πράττεις; βούλομαί σ' ἀγαθῶν λόγων,
μᾶλλον δὲ πράξεων ἐσομένων, ἂν οἱ θεοὶ
45 ⸢θ⸣έλ⸢ωσ⸣ι, γνῶ⸢ν⸣αι καὶ φθάσαι πρῶτο⸢ς φράσας.⸣
ὁ Κλεαίνετος γάρ, οὗ τὸ μειράκιον ⸢ἀγρὸν⸣
ἐργάζεται, πρώην ποτ' ἐν ταῖς ἀμ⸢πέλοις⸣
σκ⸢ά⸣πτων διέκοψε τὸ σκέλος χρηστ⸢ῶς⸣ πάνυ.
(Μυ.) τάλαιν' ἐγώ. (Δα.) θάρρει, τὸ πέρας δ' ἄκουέ μου.
50 ἀπὸ τοῦ γὰρ ἕλκους, ὡς τριταῖον ἐγένετο,
βουβὼν ἐπήρθη τῷ γέροντι, θέρμα τε
ἐπέλαβεν αὐτόν, καὶ κακῶς ἔσχεν πάνυ.
(Φι.) ἀλλ' ἐκκορηθείης σύ γ', οἷα τἀγαθὰ
ἥκεις ἀπαγγέλλων. (Μυ.) σιώπα, γράδιον.
(Δα.) ἐνταῦθα χρείας γενομένης αὐτῷ τινος
56 κηδεμ⸢ό⸣νος οἱ μὲν οἰκέται καὶ βάρβ⸢αρ⸣οι,

38 πλέον, Nic. restor.
40 ὅσ' ἀναφέρομεν, Ell. restor. / πανταοσαφερομεν, MS. / <ἃ>παντ' ὅσα φέρομεν, S².
41 <πά>νυ, G.–H. restor.
42 οὔ σε, Rich. / οσγε, MS. / ὥς γε, G.–H.
45 γνῶναι, Kaibel. / γεῦσαι, G.–H., Blass. // πρῶτος φράσας, G.–H.
46 ἀγρὸν, G.–H. 47 Nic. restor. 48 Kaibel restor.
51–52 βουβὼν . . . αὐτόν = fragm. 98 K.
53 ἐκκορηθείης σύ γ' = fragm. 903 K.

in, it pays back fair and square—no more, but just the same amount! (*Turning towards the house of* " *X.*") Here, Syrus, take in all of this together, whatever we have brought. All this is for the wedding. (*To Myrrhina, who, with Philinna, comes out of concealment.*) My best greetings, Myrrhina.

MYRRHINA

The same to you, by all means.

DAVUS

I did not see you, discreet and noble lady. How goes it with you? I wish to inform you of some good news—or rather of some events approaching, if so be the gods will—and to be the first to tell. For Cleaenetus, on whose farm your lad is working, while hoeing [1] in the vineyards one day recently, laid open his leg with a good, deep cut.

MYRRHINA

Oh dear me!

DAVUS

Cheer up, and hear me out. For you must know that, in consequence of the wound, on the third day a tumour swelled up on the old man, a fever seized him, and he was in a very bad way.

PHILINNA

Off to the dust-heap, you! Such "good news" as you have come to tell!

MYRRHINA

Hush, Gammer!

DAVUS

And then, when he had need of some caretaker, his brutal house-slaves said with one accord: "It's all

[1] He was using the two-pronged mattock (*v.* 65).

"ἔζησ' ἐκεῖνος· ἔστιν οἰμώζειν μ⌜ακ⌝ράν·"
ἔλ⌜ε⌝γον ἅπαντες, ὁ δὲ σὸς υἱός, οἷον⌜εἰ
νομίσας ἑαυτοῦ πατέρ', ἀπορθ⌜ώ⌝σα⌜ς πάλιν⌝
60 ἤλειφεν, ἐξέτριβεν, ἀπέν⌜ι⌝ζεν, φαγεῖν
προσέφερ⌜ε⌝, παρεμυθεῖθ', ὃ πάνυ φαύλως ἔχει,
δ⌜ια⌝ζῶντ' ἀνέστησ' αὐτὸν ἐπιμελούμενος.
(Μυ.) ⌜φί⌝λον τέκν⌜ο⌝ν. (Δα.) νὴ τὸν Δί', εὖ δῆθ' οὑτοσί.
⌜ὁ δ' — ἀναλ⌝αβὼν γὰρ αὐτὸν ἔνδον καὶ σχολήν
65 ⌜διάγ⌝ων ἀπαλλαγεὶς δικέλλης καὶ κακῶν,
⌜οὕτω⌝ τίς ἐστι σκληρὸς ὁ γέρων τῷ βίῳ—
⌜τοῦ μειρ⌝ακίου τὰ πράγματ' ἀνέκρινεν, τίνα
⌜ἔστ'⌝, οὐχὶ παντάπασιν ἀγνοῶν ἴσως.
⌜διερχο⌝μένου δὲ τοῦ νεανίσκου τ⌜ά⌝δε,
70 ⌜τά τε τ⌝ῆς ἀδελφῆς ἐμβαλόντος σοῦ <τε> καὶ
⌜τῶν σῶν, πάθη⌝μ' ἔπαθέν τι κοινόν, καὶ χάριν
⌜τῆ⌝ς ἐπιμελείας ᾤετ' ἐκ παντὸς λόγου
⌜δεῖ⌝ν αὐτὸν ἀποδοῦναι, μόνος τ' ὢν καὶ γέρων
⌜ν⌝οῦ⌜ν⌝ ἔσχε· τὴν γὰρ παῖδ' ὑπέσχ⌜ητ⌝αι γαμεῖν.
75 ⌜κ⌝εφάλαιόν ἐστι τοῦτο τοῦ παντὸς λόγου.
⌜ἥ⌝ξ⌜ο⌝υσιν ἤδη δεῦρ', ἄπεισιν εἰς ἀγρὸν
⌜ὁμ⌝οῦ λαβών· παύσεσθ⌜ε πενίᾳ μα⌝χόμενοι
δυσνουθετήτῳ ⌜θ⌝ηρί⌜ῳ καὶ δυσκόλῳ,⌝

57 G.–H.
59 πάτερ' ἀπορθώσας πάλιν, G.–H. restor. / πορίσας φάρμακα, Kretsch.
61 παραμυθεῖθ' ὅ, G.–H. / παραμυθεῖτο πάνυφαυλος, pap.
62 διαζῶντ', Haberlin from δ . . ζ . ντ', MS. Scan "dya."
63 φίλον, Weil.
64 ὁ δ', K². // ἀναλαβών, Blass. / ἐπαναλαβών, S².
65 διαγών, G.–H. 66 οὕτω, Blass.
67 τοῦ μειρακίου, Blass, Ell.
68 ⌜ἔστ'⌝, K², S². / . . . . . pap. and S¹ conj. ⌜τυχὸν⌝.
69 Kaibel, Weil suppl.
70 τά τε, Weil. // σοῦ <τε> suppl. Blass.

over with him, it's time to bid him the long *fare-ill!*" But your son, as though he thought Cleaenetus his own father, raising him up again, kept on anointing him, rubbing him down, washing the wound, bringing him food to eat, encouraging when he was very ill, and by his care restored and brought him through alive.

MYRRHINA

Dear child!

DAVUS

By Zeus, that's well said of him! For this (Cleaenetus) on convalescing, while he had leisure indoors, set free from his mattock and cruel toil—so austere is the old man's way of life—made detailed inquiries into the young man's circumstances, although perchance he was not absolutely unacquainted with them. And as the young fellow rehearsed them, including facts about his sister and you and your misfortunes, Cleaenetus experienced a not unusual impulse and thought that on account of the nursing he should by all means make return. So, being a lone, old man, he took a resolution. He has promised, in fact, to marry your girl. That's the head and front of my whole story. They will be here any minute now. He will go back to the country and take her with him. There will be an end to your fight with poverty—that intractable and most implacable beast, and that too in the midst of

---

71 ⌜τῶν σῶν, πάθη⌝μ', Dziatzko./ . . . . μ, pap.
73 δεῖν, Rich./ δέον, Nic. 74 νοῦν, G–H.
77–78 ὁμοῦ, G.–H. // παύσεσθε . . . δυσκόλῳ, Blass restor., *cf.* Theophylact. *Ep.* 29, πεπαύμεθα πενίᾳ μαχόμενοι δυσνουθετήτῳ θηρίῳ καὶ δυσκόλῳ.

⸢κ⸣αὶ ταῦτ' ⸢ἐν⸣ ἄστει· δ⸢εῖ γὰρ ἢ πλουτεῖ⸣ν ἴσως
80 ἢ ζῆν ὅπ⸢ου⸣ μὴ μ⸢άρτυρας⸣ τ⸢ο⸣ῦ δυστυχεῖν
π⸢ο⸣λλούς τις ἕξει τοὺς ὁρῶντας· ἔστι δὲ
⸢ἀγρό⸣ς εἰς τὸ τοιοῦτ' εὐκτὸν ἥ τ' ἐρημία.
⸢εὐ⸣αγγελίσασθαι πρ⸢ὸς⸣ σὲ ταῦτ' ἐβουλόμην.
⸢ἔρρ⸣ωσο πολλά. (Μυ.) καὶ σύ. (Φι.) τί πέ-
πονθας, τέκνον;
85 ⸢τί πε⸣ριπατεῖς τρίβουσα τὰς χεῖρας; (Μυ.) τί
γάρ;
⸢Φί⸣λινν', ἀποροῦμαι νῦν τί ποιῆσαί με δεῖ.
(Φι.) ⸢περ⸣ὶ τίνος; (Μυ.) ἡ παῖς ἐστι τοῦ τόκου, φίλη,
⸢ἐγγὺς . . . .⸣ τόδε
. . . .
. . . .
. . . .
. . . .
. . . .
. . . .
. . . .

⸢ΧΟΡΟ⸣Υ

79–81 Weil restor., *cf.* fragm. 928 K.
81–82 For thought *cf.* fragm. 466 K.
82 ἀγρὸς, Weil, Kaibel.
84 ἔρρωσο, G.–H./ ἐρρωσω, pap., ο and ω confused in pap. *cf.* l. 87.// πολλά. (Μυ.) καὶ σύ (omit γε of pap.), K², Kaibel, S².
84–86 Nic. suppl.
87 ⸢περ⸣ὶ, Stephani, S²./ οἴμοι, Nic./ . . . . ι, G.–H.// τοῦ τόκου, φίλη, S²./ τούτῳ κοὐ . . . ., G.–H./ τουτωνκου . ιννα, pap. // No : in line.// In *pap. Florent.* verse-ends 80–87 are preserved.

the city. For one ought perhaps to be rich or else live where one will not have many witnesses to see one's ill-fortune. Nay, the country loneliness is the thing to wish for in such circumstances.—This is the good news which I wished to bring to you. I wish you a hearty "Farewell."

MYRRHINA

The same to you.

(*Exit Davus. Myrrhina walks up and down in great distress.*)

PHILINNA

Now child, what is the matter with you? Why do you walk about and wring your hands?

MYRRHINA

Why not, Philinna? For I now am at a loss what to do.

PHILINNA

Do, about what?

MYRRHINA

The girl is near her time, my dear . . . .

After some broken verse-ends there is indication of the entrance of a Chorus. After the interlude, in a new Act, Gorgias and Philinna—see names in margin, lines 101–102 *—have a dialogue.*

CHORUS

---

88 ἐγγὺς, S[2] conject.

89–94 In *pap. Florent.* are the following verse-ends ει/ —ται/ —εται/ —/ —/ —/ ἐγώ, S[2] reports.

90–95 "post septem versus a vers. 88 ⌜ΧΟΡΟ⌝Υ apparet," S[2].

ACT

SCENE. ΓΟΡΓΙΑΣ, ΦΙΛΙΝΝΑ

(? Γορ.) τοιοῦ⌈τ . . . .
στροβει . . . .
τουτ . . . .
ἐγώ· τί ποή⌈σω δ'; ἀλλὰ κόψω τὴν θύραν⌉
100 αὐτῶν . . . .
.πρὸ τῶν θυρ⌈ῶν τίς οὗτος; ἐστὶν Γοργίας⌉.
οὐδεὶς γάρ εἰμ' ἕ⌈τερος . . . .
(Φι.) τί <δ'> ἐστιν; (Γορ.) οὐδέν· ἀ⌈λλ. . . .
τὴν μητέρ' α . επ . . . .
105 Φίλιννα, κάλεσον. . . . .
(Φι.) μὰ τὼ θεώ, τέκν⌈ον . . . .
σὺ γὰρ παρ' ἡμῶν ἀ . . . .
ἐπεὶ τονων.οντ . . . .
τὴν Ἄρτεμιν . . . .
110 ἐγὼ καλῶ γ' . . . .
καὶ νῦν τί πο⌈ήσω. . . . .
ἢ πρὸς μαλακ⌈ιζ . . . .
τὸ παιδίον κα⌈λῶ. . . . .
τὶ ταῦτά τις π . . . .
115 ἡμῖν ὑπόλοιπ⌈ον . . . .
παρρησίαν τη . . . .
ὁρῶντα ταῦτ . . . .
ἡμᾶς τε τοὺς . . . .
. . . . . ἔπειτ . . . .
120 οὐδ' ἄξιον. . . . .
ὑμῖν· ἐγὼ . . . .
ἅπασι δ' αἱ. . . . .
ε . . . . α . . . .
κομματ. . . . .
125 οἰκειοτ⌈ητ . . . .

FRAGMENTS FROM IDENTIFIED PLAYS

ACT

Scene. GORGIAS, PHILINNA

After a soliloquy, Gorgias knocks at Myrrhina's door and Philinna appears, saying: Who is this before our door? It is Gorgias. (GORG.) You're right, I'm no one else . . . . *Then Gorgias seems to say:* Philinna, call my mother out here . . . . (PHIL.) Nay, by the Twain Goddesses . . . . *She seems to go on to refer to the approaching birth of the baby . . . . From the remaining fragmentary lines,* 107–125, *we can conjecture the sense only vaguely. Possibly Myrrhina is summoned and the situation is discussed. Probably Gorgias brings the proposition of marriage from Cleaenetus.*

96–125 See Sudhaus, 2nd ed.

99 ποήσω / ποιήσω, S² rep.

101 Φιλινν/ in l. margin. // θυρῶν τίς οὗτος; ἐστὶν Γοργίας, Allinson trans. from S², who suppl. θυρῶν τίς ἐστιν οὗτος Γοργίας.

102 Γοργ.'/ in l. margin.

108 S² queries τό<κ̣>ων ἀντ.

OTHER FRAGMENTS[1]

97 K εἰμὶ μὲν ἄγροικος, καὐτὸς οὐκ ἄλλως ἐρῶ,
καὶ τῶν κατ' ἄστυ πραγμάτων οὐ παντελῶς
ἔμπειρος, ὁ δὲ χρόνος τί μ' εἰδέναι ποεῖ
πλέον.

94 K ὁ δ' ἠδικηκὼς ὅστις ἔσθ' οὗτός ποτε
τὴν ὑμετέραν πενίαν, κακοδαίμων ἔσθ' ὅτι
τοῦτ' ἠδίκηκεν οὗ τυχὸν μεταλήψεται.
εἰ καὶ σφόδρ' εὐπορεῖ γάρ, ἀβεβαίως τρυφᾷ·
5 τὸ τῆς τύχης γὰρ ῥεῦμα μεταπίπτει ταχύ.

93 K εὐκαταφρόνητόν ἐστι, Γοργία, πένης
κἂν πάνυ λέγῃ δίκαια· τούτου γὰρ λέγειν
ἕνεκα μόνου νομίζεθ' οὗτος, τοῦ λαβεῖν.
καὶ συκοφάντης εὐθὺς ὁ τὸ τριβώνιον
5 ἔχων καλεῖται, κἂν ἀδικούμενος τύχῃ.

95 K οὗτος κράτιστός ἐστ' ἀνήρ, ὦ Γοργία,
ὅστις ἀδικεῖσθαι πλεῖστ' ἐπίστατ' ἐγκρατῶς·
τὸ δ' ὀξύθυμον τοῦτο καὶ λίαν πικρὸν
δεῖγμ' ἐστὶν εὐθὺς πᾶσι μικροψυχίας.

100 K ἐμβεβρόντησαι; γελοῖον, ὃς κόρης ἐλευθέρας
εἰς ἔρωθ' ἥκων σιωπᾷς, καὶ μάτην ποιουμένους
περιορᾷς γάμους σεαυτῷ . . .

[1] These five fragments arranged in this order by G.-H.

OTHER FRAGMENTS

(CLEAENETUS ?)

I am a country boor, even I will not deny it, and I am not perfectly acquainted with city ways, but time keeps improving my knowledge.

(CLEAENETUS (?) *to* (?) *the son of Myrrhina*)

Now he, whoever he is that has wronged you in your poverty, is possessed by an evil genius in committing this injustice of which perhaps he'll have his share. For even if he's very wealthy, he wantons insecurely. Yes, for Fortune's current is swift to change its course.

(CLEAENETUS (?) *to Gorgias the son of Myrrhina*)

'Tis easy, Gorgias, to despise a poor man, even if he says what's very just; for his words are thought to spring from this alone—the wish for gain. And forthwith the man with old, worn cloak is named a blackmailer, even though it happens he's the one that's wronged.

(CLEAENETUS (?) *to Gorgias*)

That man, Gorgias, is most masterful who with self-mastery knows how to bear the greatest wrongs, but this sharp-tempered, bitter spirit is forthwith to all a demonstration of pettiness of soul.

(DAVUS (?) *or* "X" (?) *to the son of* "X")

What, thunderstruck, you fool? It's laughable! When you've fallen in love with a free-born maid you're tongue-tied and you ignore the nuptials, made for you in vain.

ΔΑΚΤΥΛΙΟΣ

102 K *ἔπ⌜ειτα δ' αὐτίκα*[1] *τοῦθ' ὁ⌝ κακοδαίμων ἔφη*
ὡς οὐκ ἂν ἐκδοίη γε θυγατέρ' ἄσμενος,
καὶ ταῦτα πεντήκοντα παιδίσκας ἔχων.

103 K *οἰκόσιτον νυμφίον*
οὐδὲν δεόμενον προικὸς ἐξευρήκαμεν.

ΔΕΙΣΙΔΑΙΜΩΝ

A

109 K *ἀγαθόν τί μοι γένοιτο, πολύτιμοι θεοί·*
ὑποδούμενος τὸν ἱμάντα γὰρ τῆς δεξιᾶς
ἐμβάδος ἀπέρρηξ'.

B

εἰκότως, ὦ φλήναφε·
σαπρὸς γὰρ ἦν, σὺ δὲ μικρολόγος ἄρ' οὐ θέλων
καινὰς πρίασθαι.

110 K *οὐ δεῖ γὰρ ἀδικεῖν οἰκέτας,*[2] *ἄλλως τε καὶ*
ὅταν μετ' εὐνοίας τι μὴ πονηρίᾳ
πταίσωμεν· αἰσχρόν ἐστι τοῦτο γὰρ πάνυ.

[1] *ἔπειτα δ'*, Mein./*αὐτίκα*, Allinson *αὖθις*, Mein. *τίς γὰρ ⌜πω* *οὕτως ⌜ὡς σὺ⌝ κακοδαίμων ἔφυ*, Kock, *q.v.* for MS.
[2] *οἰκέτας*, Cobet, *τοὺς οἰκέτας*, A., Trinc., *τοὺς ἱκέτας* othe MSS.

FRAGMENTS FROM IDENTIFIED PLAYS

THE RING

A finger-ring not seldom plays an important part in the unravelling of the plot. Compare, for example, "The Arbitrants."

And then forthwith [1] the misguided one said this, that he would not be glad to give a daughter in marriage, nay, not if he had fifty maidens.

A self-provisioning bridegroom we have found, who stands in no need of a dowry.

THE SUPERSTITIOUS MAN

Menander's skill in character-drawing has often suggested his indebtedness to the influence of Theophrastus, who, according to common tradition, had the poet among his two thousand pupils. The title of this play recalls specifically one of the "Characters" of Theophrastus and re-enforces, as being good Attic, this meaning of the Greek word, which has sometimes been erroneously relegated to later Greek.

(A)

Now may some blessing be mine, O highly honoured gods! For as I was fastening on my sandals, I broke the strap of the right [2]-hand one.

(B)

Naturally, you babbling fool, for it was rotten, and you out of stinginess were unwilling to buy new shoes.

For one ought not to treat one's house-slaves unjustly, and especially when they make some blunder with kind intent, not out of rascality. No, for such treatment is very disgraceful.[3]

[1] Text of line 1 very uncertain.
[2] "Right," therefore a lucky omen.
[3] *cf.* fragm. 1093 K below.

544 K[1] παράδειγμα τοὺς Σύρους λαβέ·
ὅταν φάγωσ' ἰχθὺν ἐκεῖνοι, διά τινα
αὐτῶν ἀκρασίαν τοὺς πόδας καὶ γαστέρα
οἰδοῦσιν, ἔλαβον σακίον, εἶτ' εἰς τὴν ὁδὸν
5 ἐκάθισαν αὐτοὺς ἐπὶ κόπρου, καὶ τὴν θεὸν
ἐξιλάσαντο τῷ ταπεινοῦσθαι σφόδρα.

ΔΗΜΙΟΥΡΓΟΣ[2]

113K (A) τί τοῦτο, παῖ; διακονικῶς γὰρ νὴ Δία
προελήλυθας. (B) ναί· πλάττομεν γὰρ πλάσ-
ματα,[3]
τὴν νύκτα τ' ἠγρυπνήκαμεν· καὶ νῦν ἔτι
ἀποίητα[4] πάμπολλ' ἐστὶν ἡμῖν.

114 K μακάριος ὅστις οὐσίαν καὶ νοῦν ἔχει·
χρῆται γὰρ οὗτος εἰς ἃ δεῖ ταύτῃ καλῶς.

ΔΙΔΥΜΑΙ

117-118K συμπεριπατήσεις γὰρ τρίβων' ἔχουσ' ἐμοί,
ὥσπερ Κράτητι τῷ κυνικῷ ποθ' ἡ γυνή.
. . . .
καὶ θυγατέρ' ἐξέδωκ' ἐκεῖνος, ὡς ἔφη
αὐτός, ἐπὶ πείρᾳ δοὺς τριάκονθ' ἡμέρας.

[1] Among the *fragmenta adespota*. Referred by Meineke to this play.

[2] *cf.* Schol. Aristoph. *Eq.* 650. δημιουργοὺς ἐκάλουν καὶ τὰς νῦν λεγομένας ὑπονυμφίδας, τουτέστι τὴν παρεστῶσαν τῇ νύμφῃ γυναῖκα. ὅθεν ἐστὶ καὶ Μενάνδρῳ Δημιουργός.

Take, for example, the Syrians. Whenever they eat fish, by a kind of incontinence their feet and belly swell up; they put on sackcloth and then go and seat themselves on a dung-heap by the wayside and propitiate the goddess by excessive self-humiliation.[1]

THE BRIDAL MANAGER

(A) Slave, what now? For you've come forth, by Zeus, with bustling serviceableness! (B) Yes, for we concoct concoctions. Aye, the night through we were sleepless, and even yet there's very much unfinished on our hands.

Blessed is the man who has both mind and money, for he employs the latter well for what he should.

THE GIRL TWINS

Why, you'll be promenading with me clad in a coarse cloak just as on a time the wife of the Cynic Crates walked with him.

And he married off a daughter, giving her, as he said himself, for a trial marriage of thirty days.

[1] Referred (doubtfully) to this play.

---

[3] Or ? πέμματα, Meineke.
[1] Scan ἀπόητα.

ΔΙΣ ΕΞΑΠΑΤΩΝ

123 K βουληφόρως
τὴν ἡμετέραν, ὦ Δημέα, προκατέλαβες
ὅρασιν.

124 K ἐμοὶ παράστα· τὴν θύραν κόψας ἐγὼ
καλῶ τιν' αὐτῶν.

125 K ὃν οἱ θεοὶ φιλοῦσιν ἀποθνήσκει νέος.

ΔΥΣΚΟΛΟΣ

127 K τῆς 'Αττικῆς νομίζετ' εἶναι τὸν τόπον
Φυλήν, τὸ Νυμφαῖον δ' ὅθεν προέρχομαι
Φυλασίων.

128 K περὶ χρημάτων λαλεῖς, ἀβεβαίου πράγματος·
εἰ μὲν γὰρ οἶσθα ταῦτα παραμενοῦντά σοι
εἰς πάντα [1] τὸν χρόνον, φύλαττε μηδενὶ
ἄλλῳ μεταδιδούς, αὐτὸς ὢν δὲ κύριος·
5 εἰ μὴ δὲ σαυτοῦ, τῆς τύχης δὲ πάντ' ἔχεις,
τί ἂν φθονοίης, ὦ πάτερ, τούτων τινί;

[1] εἰς πάντα, A, πάντα, B, ἅπαντα, Bentley.

---

[1] For Demeas as a stock character *cf. The Girl from Samos.*
[2] For the thought *cf. passim,* from Herodotus (i. 31) to William Watson's *Keats.*
[3] *cf.* references, Kock, *ad loc.*, to Julian, Alciphron, etc.
[4] *cf.* Misapprehension in *The Girl Who Gets Her Hair Cut Short.*

THE DOUBLE DECEIVER

The plot of this play may, perhaps, be inferred from the "Bacchides" of Plautus, where, indeed, the line so often cited (see No. 125) is repeated verbatim.

Counsellor-like you anticipated our eyes, Demeas![1]

Stand by me. I will knock at the door and call some one of them.

"*Quem di diligunt adulescens moritur.*"—PLAUTUS, *Bacch.* 4, 7, 18.

The man dies young on whom the gods their love bestow.[2]

THE PEEVISH MAN

The loss of this play is the more to be regretted as the scene seems to have been laid in the deme of Phyle, embracing the site of the historical fortress and of the Sanctuary of the Nymphs in the gorge beyond the convent of "Our Lady of the Defile." The name of the "Peevish Man," it would seem, was Smicrines (a type known from "The Arbitrants" and recurring in "The Shield"), so miserly in character that he actually "feared lest the smoke should carry off some of his property" through the smoke-vent.[3]

PAN (?)

(*addressing the spectators*[4] *and speaking the prologue*)

Please assume that this place is Phyle in Attica, and that the Nymphaeum from which I come forth is that of the Phyle-folk.

You babble about money, a matter insecure. For if you have knowledge that this will abide with you for ever, keep it close and share with none, but be yourself its lord and master. Whereas if you possess all this, not as your own but Fortune's, why should you, father, begrudge it to anyone of these? For

αὐτὴ γὰρ ἄλλῳ τυχὸν ἀναξίῳ τινὶ
παρελομένη σου πάντα προσθήσει πάλιν.
διόπερ ἔγωγέ[1] φημι δεῖν, ὅσον χρόνον
10 εἶ κύριος, χρῆσθαί σε γενναίως, πάτερ,
αὐτόν, ἐπικουρεῖν πᾶσιν, εὐπόρους ποεῖν
οὓς ἂν δύνῃ πλείστους διὰ σαυτοῦ· τοῦτο γὰρ
ἀθάνατόν ἐστι, κἄν ποτε πταίσας τύχῃς,
ἐκεῖθεν ἔσται ταὐτὸ τοῦτό σοι πάλιν.
15 πόλλῳ δὲ κρεῖττόν ἐστιν ἐμφανὴς φίλος
ἢ πλοῦτος ἀφανής, ὃν σὺ κατορύξας ἔχεις.

129 K ὡς θύουσι δ' οἱ τοιχωρύχοι
κοίτας[2] φέροντες, σταμνί', οὐχὶ τῶν θεῶν
ἕνεκ', ἀλλ' ἑαυτῶν· ὁ λιβανωτὸς εὐσεβές,
καὶ τὸ πόπανον τοῦτ' ἔλαβεν ὁ θεὸς ἐπὶ τὸ πῦρ
5 ἅπαν ἐπιτεθέν· οἱ δὲ τὴν ὀσφὺν ἄκραν
καὶ τὴν χολὴν ὀστᾶ τ' ἄβρωτα τοῖς θεοῖς
ἐπιθέντες αὐτοὶ τἄλλα καταπίνουσ' ἀεί.

130 K οὐδὲ εἷς
μάγειρον ἀδικήσας ἀθῷος διέφυγεν·
ἱεροπρεπής πώς ἐστιν ἡμῶν ἡ τέχνη.

131, 132 K οὐδενὸς χρὴ πράγματος
τὸν εὖ πονοῦνθ' ὅλως ἀπογνῶναί ποτε.

. . . .

ἁλωτὰ γίνετ' ἐπιμελείᾳ καὶ πόνῳ
ἅπαντα.

134 K σιωπῇ φασι τούτῳ τῷ θεῷ
οὐ δεῖν προσιέναι.

135 K οὐκ ἔνεστί σοι φυγεῖν
οἰκειότητα, δᾶερ.

[1] ἔγωγε, Tyrwhitt, ἐγώ σε, MS.
[2] κοίτας, MS., κίστας, Grot., Kock.

She herself, perhaps, taking all this away from you, will bestow it in turn on someone else who is unworthy. Wherefore I say that you yourself, what time you are the master, ought to use this nobly, father, ought to succour all and through your help effect that as many as possible should live in easy circumstances. For this is something that will never die, and, if reverses some day befall you, from this source you in turn will have the self-same help.. A visible friend is a better thing by far than wealth which you keep buried out of sight.

Look at their mode of offering sacrifices, the burglars that they are. They bring chests and wine-jars, not for the gods' sake but their own. The frankincense is a pious thing, and the god receives this cake placed whole upon the fire, while they, after adding in for the gods the tip of the loin, the gall, and the inedible bones, always gulp down the rest themselves.

The Cook Rules the Roast.

No single person ever made escape scot-free after unrighteous treatment of a cook. Our guild is somehow sacrosanct.

Labor Omnia Vincit.

The man who labours well need never despair of anything at all . . . By attention and by toil all things are attained.[1]

Pan's Ritual.

In silence one ought never to approach this god, they say.

Kinship, my brother-in-law, it is not possible for thee to ignore.

[1] *cf.* Soph. *O.T.* 110.

ΕΑΥΤΟΝ ΤΙΜΩΡΟΥΜΕΝΟΣ[1]

Supplementum Comicum, Demianczuk, p. 54; Terence, *Self-Tormentor*, 61–64, *q.v.*; and Kock, 140, for lines 2 and 3.

. . . . ⌜τί γὰρ⌝[2]
πρὸς τῆς Ἀθηνᾶς δαιμονᾷς, γεγονὼς ἔτη
τοσαῦθ'; ὁμοῦ γάρ ἐστιν ἑξήκοντά σοι
⌜ἢ καὶ πλέον⌝,[3] καὶ τῶν Ἅλησι χωρίον
5 κεκτημένος κάλλιστον εἶ, νὴ[4] τὸν Δία,
ἐν τοῖς τρισίν γε[5] καί, τὸ μακαριώτατον,
ἄστικτον.[6]

142 K ἐξ ἱσταρίου δ' ἐκρέματο φιλοπόνως πάνυ.
⌜κρόκην ἔνει γραῦς⌝[7] καὶ θεραπαινὶς ἦν μία·
αὕτη συνύφαινεν ῥυπαρῶς διακειμένη.

143 K ἀνδρὸς χαρακτὴρ ἐκ λόγου γνωρίζεται.

145 K οἴκοι μένειν χρὴ καὶ μένειν ἐλεύθερον
ἢ μηκέτ' εἶναι τὸν καλῶς εὐδαίμονα.

[1] Menander's first play. See Capps, *A.J.P.* xxi. p. 60.
[2] Reitzenstein, from Terence, *l.c.* *quid quaeris?*
[3] Reitzenstein, from Terence, *l.c.* *aut plus eo.*
[4] εἶ, νὴ Reitzenstein./ ἦν ἤ, MS.
[5] Perhaps understand καλοῖς χωρίοις as having been mentioned previously, Demianczuk, p. 55.
[6] *cf.* Schol. on Lucian, *Jup. Tragoed.* 48, Μένανδρος ἄστικτον χωρίον εἰώθει λέγειν τὸ ἀνεπιδάνειστον.
[7] κρόκην ἔνει Allinson,/ γραῦς, E. K. Rand (or, perhaps, ἐταλασιούργει Allinson), supplied from Terence, *Self-Tormentor*, 292–295, *anus subtemen nebat.* For expression *cf. Men.* Kock, 892, κρόκην δὲ νήσεις/ καὶ στήμονα.

FRAGMENTS FROM IDENTIFIED PLAYS

THE SELF-TORMENTOR

Confirmation (now increased by Demianczuk's addition, see below) that Terence's like-named play (see Prologue) was taken from Menander's may be drawn from the following fragments.

SCENE: *The deme of Halae (Aexonides (?) adjoining the deme Halimus, or, possibly, of Halae Araphenides).*

How now, by Athena? Are you cracked, although so well along in years? For in round numbers you are sixty or even more. And of the Halae folk you are the owner of a bit of land the fairest, by Zeus, amongst the three[1] at least, and, best of all, unmarked by mortgage stone.[2]

With utter devotion to her toil she[3] clung to her loom. An old woman was spinning thread and there was one handmaiden. She, in squalid condition, was weaving with her.[4]

A man's character discovers itself in his speech.[5]

He who is truly happy should remain at home and remain free or else should cease to live.

[1] The three: this (now obscure) item is omitted by Terence. See note on text.

[2] Greek mortgages were recorded, *in situ*, on stelae.

[3] She = the mistress.

[4] *cf.* Terence, *Self-Tormentor*, 291–294. While the old woman was spinning the thread, presently to become the woof, the mistress and maid were engaged at the loom (E. K. Rand.)

[5] *cf.* Terence, *Self-Tormentor*, 384.

ΕΑΥΤΟΝ ΤΙΜΩΡ

Supplementum Comicum, Self-Tormentor, 61–64, *q.v.*

. . . . ρος,
ὁ μεταγενής.
πρὸς τῆς Ἀθηνᾶς
τοσαῦθ'; ὁμοῦ ... ποτα,
⌈ἢ καὶ πλέον⌉,³ ... κατὰ τοὺς νόμους,
5 κεκτημένος ... ο τρίτον ἔθει τινί.
ἐν τοῖς τρι
ἄστικτον.⌈
... μέγιστον ἀπολεῖ τοῦτό σε,
142 K ἐξ ἰστ ... τιν' εἶναι· καὶ γὰρ ἄλλους μυρίους.
⌈κρό
αὐ

ΕΠΑΓΓΕΛΟΜΕΝΟΣ

143 K
τὸ σὸν ταπεινὸν ἂν σὺ σεμνύνῃς, καλὸν
14 ἔξω φανεῖται, φίλ' ἄνερ· ἂν δ' αὐτὸς ποῇς
ταπεινὸν αὐτὸ καὶ τιθῇς ἐν μηδενί,
οἰκεῖος οὗτος κατάγελως νομίζεται.

K τὰ γὰρ τολμηρὰ τῶν ὄχλων ἔχει
ἐν τοῖς λογισμοῖς τὰς ἐπιδείξεις δυσκόλους,
ἐν τῷ δὲ πράττειν, ἂν λάβῃ τὸν καιρὸν εὖ,
ἀπροσδόκητον τὴν τέχνην ἐξηύρετο.

K τοῖς ἀναιδέσιν βοηθεῖ γὰρ λόγοις τοῦθ' ἓν μόνον,
ἂν βραχεῖς αὐτοὺς ποῇ τις τόν τε καιρὸν εὖ λάβῃ

THE WOMAN WHO IS SET ON FIRE[1]

. . . . Now may he perish, root and branch, whoever was the first to marry, and then the second one, and next the third, and then the fourth, and then the last one on the list.

For there are three ways, master, through which all things come to pass: either by the laws, or by necessity, or, third, by some custom.

This thing on which you pride yourself the most —this thinking you are somebody—will ruin you. For it has ruined countless others.

THE PROMISER

If you exalt your low estate, it will seem fair to outsiders, my friend. But if you of your own motion make it lowly and hold it as of no worth, this is considered as home-made self-ridicule.

In the hour of calculation the daring plans of mobs are set forth with difficulty, but when the time for action comes, if the occasion is carefully selected, they hit on unexpected ways and means.

For to shameless propositions this is helpful, this alone: if one brings them swift to issue and selects occasion well.

[1] For form of title *cf. Periceiromene*, "The Girl Who Gets Her Hair Cut Short."

ΕΠΙΚΛΗΡΟΣ

164 K ἆρ᾽ ἐστὶ πάντων ἀγρυπνία λαλίστατον.
ἐμὲ γοῦν ἀναστήσασα δευρὶ προάγεται
λαλεῖν ἀπ᾽ ἀρχῆς πάντα τὸν ἐμαυτοῦ βίον.

165 K ὥσπερ τῶν χορῶν
οὐ πάντες ᾄδουσ᾽, ἀλλ᾽ ἄφωνοι δύο τινὲς
ἢ τρεῖς παρεστήκασι πάντων ἔσχατοι
εἰς τὸν ἀριθμόν, καὶ τοῦθ᾽ ὁμοίως πως ἔχει·
χώραν κατέχουσι, ζῶσι δ᾽ οἷς ἐστιν βίος.

166 K ἢ δεῖ μόνον
ζῆν ἢ γενόμενον πατέρα παίδων ἀποθανεῖν·
οὕτω τὸ μετὰ ταῦτ᾽ ἐστὶ τοῦ βίου πικρόν.

169 K τί δ᾽ ἂν ἔχοι νεκρὸς
ἀγαθόν, ὅπου γ᾽ οἱ ζῶντες ἔχομεν οὐδὲ ἕν;

ΕΥΝΟΥΧΟΣ

187 K μὴ θεομάχει, μηδὲ προσάγου τῷ πράγματι
χειμῶνας ἑτέρους, τοὺς δ᾽ ἀναγκαίους φέρε.

188 K ⏑ – ⏑ οὗτός ἐστι γαλεώτης γέρων.

---

[1] *cf*. Terence, *Eun*. 77, 78.

FRAGMENTS FROM IDENTIFIED PLAYS

THE HEIRESS

This was one of the six plays praised by Quintilian (10. 1. 70). *The plot of Terence's "Phormio" may, perhaps, give suggestions for reconstructing this. Menander wrote two editions.*

Surely of all things insomnia is most provocative of talking. Anyhow it has roused me up and brings me out here to speak forth my whole autobiography from the beginning.

The Mutes in Life's Chorus.

Just as in choruses not everyone doth sing,
But certain two or three mere numbered dummies stand
Last in the rows, so here 'tis somehow similar:
These fill a space, while these who have life's fulness—live!

Either a man ought to live single or die when once he is father of children, so bitter is life's sequel.

What blessing could a corpse possess, seeing that we who live have not a single one?

THE EUNUCH

In the didascalia of Terence's like-named play Menander's "Eunouchos" is cited as the original, the names of the characters being changed.

Fight not against the gods nor add to the affair new tempests. Endure the necessary ones.[1]

This old man is a spotted lizard.[2]

[2] *i.e.* "blotched with freckles" not a tortoise-shell cat! as one might infer from Terence, *Eun.* 688, 689, who translates: "weazel." L. and S. *sub voce*, incorporate his mistake.

189 K πάντα τὰ ζητούμενα
δεῖσθαι μερίμνης φασὶν οἱ σοφώτεροι.

190 K οὐκ ἐξ ἴσου τὰ πράγμαθ' οἱ θεοὶ σφίσιν
αὐτοῖς τ' ἔνειμαν καὶ βροτοῖς. ἀλλ' αὐτίκα
αὐτοὶ μὲν ὄντες ἀθάνατοι καὶ κύριοι
ἁπαξαπάντων ἀθανάτους τὰς ἡδονὰς
ἔχουσιν.[1]

ΕΦΕΣΙΟΣ

195 K ἐγὼ μὲν ἤδη μοι δοκῶ, νὴ τοὺς θεούς,
ἐν τοῖς κύκλῳ τρέχοντα καὶ πωλούμενον.

ΗΝΙΟΧΟΣ

201 K ἀλλὰ θεὸς οὐδεὶς εἰς τὸ προκόλπιον φέρει
ἀργύριον, ἀλλ' ἔδωκεν εὔνους γενόμενος
πόρ⌈ον,[2] εἰσβολήν τ'⌉ ἔδειξεν εὐπορίας τινός,
ἣν ἂν παρῇς σύ, μηκέτ' αἰτιῶ θεόν,
ἤδη δὲ τῇ σαυτοῦ ζυγομάχει μαλακίᾳ.

202 K οὐδείς μ' ἀρέσκει περιπατῶν ἔξω θεὸς
μετὰ γραός, οὐδ' εἰς οἰκίαν παρεισιὼν
ἐπὶ τοῦ σανιδίου. τὸν δίκαιον δεῖ θεὸν
οἴκοι μένειν σῴζοντα τοὺς ἱδρυμένους.

[1] Kock's reconstruction from the citation; see Aristid. 592, Dindorf ed., οὐκ ἐξ ἴσου τὰ πράγματα οἱ θεοὶ σφίσι τ' αὐτο καὶ τοῖς ἀνθρώποις ἔνειμαν, ἀλλ' αὐτοὶ μὲν ἅτ' ὄντες ἀθάνατοι κ κύριοι τῶν ἁπάντων ἀθανάτους καὶ τὰς εὐτυχίας ἔχουσιν.

[2] πόρον, εἰσβολήν τ', Preller. / πόρνης βουλήν, MS.

FRAGMENTS FROM IDENTIFIED PLAYS

All things that we would fain secure call for brooding thought, as the sages say.

Not share and share alike the gods have parcelled out
Men's circumstances and their own. For instance,
they,
Being themselves immortal, overlords of all
And everything, have pleasures endless evermore.[1]

THE MAN FROM EPHESUS

Already, by the gods, I seem to see myself stript naked in the auction-ring, a-running round and round, and up for sale.[2]

THE CHARIOTEER

Now no god bulges your bosom's fold with coin, but, if haply well-disposed, he offers some resource and shows some opening to attain to wealth. And if you let this slip, no longer blame a god but, from this time on, quarrel with your own yoke-mate, weakness.

No god pleases me who strolls around out of doors with an old woman,[3] nor even one who makes entrance into a house on the divining-board.[4] The right-minded god ought to stay at home and take care of the family which has dedicated his statue.

[1] *cf.* Terence, *Andria* 959–961.
[2] *cf.* Lucian, *Vitarum Auctio.*
[3] ? Priestess of Cybele.
[4] Meaning uncertain. See Kock. Perhaps *cf.* the modern vagary of the "ouija-board."

203 K (*a*) ἐλεεῖν δ' ἐκεῖνος ἔμαθεν εὐτυχῶν μόνος.

. . . .

(*b*) ὁ χρηστός, ὡς ἔοικε, καὶ χρηστοὺς ποεῖ.

. . . .

(*c*) μί' ἐστὶν ἀρετὴ τὸν ἄτοπον φεύγειν ἀεί.

205 K ὧν δὲ μὴ [1] αἴτιος τρόπος,
τά γ' ἀπὸ τῆς τύχης φέρειν δεῖ γνησίως τὸν εὐγενῆ.

ΘΑΙΣ

Supplementum Comicum, Demianczuk, p. 55.

ἄγγαρος,[2] ὄλεθρος. ἡδέως ἄν μοι δοκῶ
ὅμως πεπονθὼς ταῦτα νῦν ταύτην ἔχειν.

217 K ἐμοὶ μὲν οὖν ἄειδε τοιαύτην, θεά,
θρασεῖαν, ὡραίαν δὲ καὶ πιθανὴν ἅμα,
ἀδικοῦσαν, ἀποκλῄουσαν, αἰτοῦσαν πυκνά,
μηδενὸς ἐρῶσαν, προσποουμένην δ' ἀεί.

218 K φθείρουσιν ἤθη χρήσθ' ὁμιλίαι κακαί.

ΘΕΟΦΟΡΟΥΜΕΝΗ

223 K εἴ τις προσελθών μοι θεῶν λέγοι, "Κράτων,
ἐπὰν ἀποθάνῃς, αὖθις ἐξ ἀρχῆς ἔσει·
ἔσει δ' ὅ τι ἂν βούλῃ, κύων, πρόβατον, τράγος,
ἄνθρωπος, ἵππος· δὶς βιῶναι γάρ σε δεῖ·
5 εἱμαρμένον τοῦτ' ἐστίν, ὅ τι βούλει δ' ἑλοῦ·"
"ἅπαντα μᾶλλον," εὐθὺς εἰπεῖν ἂν δοκῶ,
"ποίει με πλὴν ἄνθρωπον· ἀδίκως εὐτυχεῖ

[1] μὴ 'στιν, Meineke.
[2] = ἀκρατής, *cf.* Πωλούμενοι, frag. No. 1 (below, p. 432).

(*a*) He alone learned compassion through prosperity.

. . . .

(*b*) The good man, as it seems, makes also others good.

. . . .

(*c*) There is one virtue, always to shun the eccentric.[1]

The nobly-born should nobly bear those flings of Fortune for which character is not responsible.

THAIS

(Lovely Thais, sit beside me;
I detect, but still abide thee!)

"Loose-bridled"? Pest! Methinks, though I have suffered this, that none the less I'd now be glad to have her.

Sing to me, goddess, sing of such an one as she: audacious, beautiful, and plausible withal; she does you wrongs; she locks her door; keeps asking you for gifts; she loveth none, but ever makes pretence.

Communion with the bad corrupts good character.[2]

THE WOMAN POSSESSED WITH A DIVINITY

If some god should come up to me and say: "Crato, you, after your death, shall again have being anew and you shall be whatsoever you desire—a dog, sheep, goat, man, horse—for you have to live twice. This is decreed. Choose what you prefer." Forthwith, methinks, I'd say: "Make me anything but human. That is the only living organism which

[1] *i.e.* either the eccentric man, or eccentricity.
[2] Eurip. fragm. 1013 (Nauck). *cf.* 1 *Corinth.* 15, 33.

κακῶς τε πράττει τοῦτο τὸ ζῷον μόνον.
ὁ κράτιστος ἵππος ἐπιμελεστέραν ἔχει
10 ἑτέρου θεραπείαν· ἀγαθὸς ἂν γένῃ κύων,
ἐντιμότερος εἶ τοῦ κακοῦ κυνὸς πολύ.
ἀλεκτρυὼν γενναῖος ἐν ἑτέρᾳ τροφῇ
ἔστιν, ὁ δ' ἀγεννὴς καὶ δέδιε τὸν κρείττονα·
ἄνθρωπος ἂν ᾖ χρηστός, εὐγενής, σφόδρα
15 γενναῖος, οὐδὲν ὄφελος ἐν τῷ νῦν γένει.
πράττει δ' ὁ κόλαξ ἄριστα πάντων, δεύτερα
ὁ συκοφάντης, ὁ κακοήθης τὰ τρίτ' ἔχει.[1]
ὄνον γενέσθαι κρεῖττον ἢ τοὺς χείρονας
ὁρᾶν ἑαυτοῦ ζῶντας ἐπιφανέστερον."

224 K καὶ ταχὺ
πάλιν τὸ πρῶτον περισοβεῖ ποτήριον
αὐτοῖς ἀκράτου.

225 K ὁ πλεῖστον νοῦν ἔχων
μάντις τ' ἄριστός ἐστι σύμβουλός θ' ἅμα.

226 K μέσως[2] μεθύων τὴν Θηρίκλειον ἔσπασεν.

227 K . . . ἀπὸ μηχανῆς θεὸς <ἡμῖν> ἐπεφάνης.

ΘΗΣΑΥΡΟΣ

235 K εἶτ' οὐ μέγιστός ἐστι τῶν θεῶν Ἔρως
καὶ τιμιώτατός γε τῶν πάντων πολύ;
οὐδεὶς γὰρ οὕτως ἐστὶ φειδωλὸς σφόδρα

[1] τὰ τρίτ' ἔχει, Codd. Vind. et Caes. τρίτος λέγεται A, sc Eur., τρίτα λέγει, Mein. and Kock, τρίτα δ' ἔχει ? Allinson
[2] But *cf.* Alexis, *Agon.* 5, μεστὴν ἀκράτου Θηρίκλειον.

[1] *cf.* Lucian, *Gallus*, 20. The cock-avatar of Pythag says: ". . . and finally (I became) a rooster frequently, I was pleased with that type of life."

unfairly gets its good or ill-fortune. The best horse receives more careful grooming than others. If you are a good dog you are held in far greater esteem than a bad dog. A noble rooster[1] exists on special diet, while the cock of low degree actually lives in fear of his superior. A human being, even if he is good, high-bred, very nobly-born, gets no good of that in this present day and generation! The flatterer fares best of all; the blackmailer comes next; the malignant man has the third place. 'Twere better to be born a jackass than to see one's inferiors living in greater splendour than oneself."

And quickly again he sends the first cup of unmixed wine flying around the company.

He who has the most common sense is at once the best prophet and adviser.

Half-drunk he tossed off the Thericlean[2] bowl.

Deus ex machina.

You are by your epiphany a veritable "god from the machine."

THE TREASURE

The argument may be partly inferred from the like-named play by Luscius Lavinius (see Prologue to Terence's "Eunuch," L.C.L. p. 239, *note).*

The date, between 310 *and* 308 B.C. (*Kock III. p.* 67).

This title was used by six other Comic poets besides Menander.

No Fool like an Old Fool.

Is not, then, Eros greatest of the gods and anyhow by far the most esteemed of all? For no man is so

[2] Thericles, a Corinthian potter.

ἄνθρωπος οὐδ' οὕτως ἀκριβὴς τοὺς τρόπους,
5 ὃς οὐχὶ τούτῳ μερίδα τῷ θεῷ νέμει
τῆς οὐσίας· ὅσοις μὲν οὖν πρᾴως ἔχει,
νέοις ἔτ' οὖσι τοῦτο προστάττει ποεῖν·
οἱ δ' εἰς τὸ γῆρας ἀναβολὰς ποιούμενοι,
οὗτοι προσαποτίνουσι τοῦ χρόνου τόκους.

236 K ὅταν δ' ἐρῶντος τόλμαν ἀφέλῃς οἴχεται,
εἰς τοὺς ἰαλέμους τε τοῦτον ἔγγραφε.

237 K πολλοῖς ὑπέκκαυμ' ἔστ' ἔρωτος μουσικὴ
πο⌜ν⌝ηρ⌜όν⌝.[1]

ΘΡΑΣΥΛΕΩΝ

240 K κατὰ πόλλ' ἄρ' ἐστὶν οὐ καλῶς εἰρημένον
τὸ γνῶθι σαυτόν· χρησιμώτερον γὰρ ἦν
τὸ γνῶθι τοὺς ἄλλους.

241 K ὁ δεύτερος πλοῦς ἐστι δήπου λεγόμενος,
ἂν ἀποτύχῃ τις οὐρίου, κώπαισι πλεῖν.

ΘΥΡΩΡΟΣ

Supplementum Comicum, Demianczuk, p. 56.

οὐκ ἀδελφός, οὐκ ἀδελφὴ παρενοχλήσει, τηθίδα
οὐδ' ἑώρακεν[3] τὸ σύνολον, θεῖον[4] οὐδ' ἀκήκοεν·
εὐτύχημα δ' ἐστὶν ὀλίγους[5] τοὺς ἀναγκαίους ἔχει

[1] πονηρόν, Kretschmar suppl. from Philodemus.
[2] τηθίδα, Wilam., *cf.* 923 K, τιτθίδα, MS.
[3] ἑώρακεν, Blass. / ἑόρακε, MS.
[4] θεῖον, *b* and Wilam. / θεῖος, Reitzenstein.
[5] ὀλίγους τοὺς, Reitzenstein, / ὀλιγοστοὺς, MS.

very niggardly and none so painfully exact in habit as not to share with this god a part of his property. At all events Eros orders those towards whom he is gentle to do this while they still are young, whereas those who make postponement till old age pay interest in addition for the lapse of time.

But when you take boldness from a lover he is done for, and you may write him down with those who are fit subjects for a dirge.

For many music is an evil provocative to love.

THRASYLEON

"Know thyself."

In many ways the saying "Know thyself" is not well said. It were more practical to say: "Know other folks."

By the "second voyage"[1] is doubtless meant: If fair winds fail, take to the oars.

THE DOORTENDER

From the "Supplementum Comicum" is obtained a fragment from a play not found among Menander's titles in Kock's collection.

The Man without a Relation.

There will be no brother, no sister to cause annoy; an aunt he has not ever even seen; has not even heard of an uncle. Now it is a piece of luck to have relations scarce.

[1] Proverbial for "the next best way."

923 K[1] ἔργον ἐστὶν εἰς τρίκλινον συγγενείας εἰσπεσεῖν
οὗ λαβὼν τὴν κύλικα πρῶτος ἄρχεται λόγου πατὴρ
καὶ παραινέσεις[2] πέπαικεν, εἶτα μήτηρ δευτέρα,
εἶτα τήθη παραλαλεῖ τις, εἶτα βαρύφωνος γέρων,
5 τηθίδος πατήρ, ἔπειτα γραῦς καλοῦσα φίλτατον.
ὁ δ' ἐπινεύει πᾶσι τούτοις.

ΙΕΡΕΙΑ

In vol. x, No. 1235, "Oxyrhynchus Papyri" (q.v.), are preserved considerable remains of three consecutive columns from a work containing, apparently in alphabetical[3] order, the arguments and opening words of Menander's comedies. These fragments contain: first, some unintelligible verse-ends from a play alphabetically[3] preceding the Ἱέρεια*; next, probably the opening words (now illegible) and the argument of the* Ἱέρεια*; and, finally, the opening words and the (incomplete) argument of the* Ἴμβριοι.

---

[1] This fragment, 923 K (Ἀδήλων δραμάτων), is to be joined to the one above by reason of content and of metre and both referred to the Θυρωρός, hitherto unknown. See Demianczuk, *Suppl. Com.* p. 56.
[2] παραινέσεις, Schweig./παραίνεσις, MS./παραινέσας πέπωκεν, Mein. (?).
[3] Not Θρασυλέων (as assumed by G.–H., *l.c.* p. 81), but Θυρωρός, if correctly inserted in this edition would, on our extant list, immediately precede the Ἱέρεια.

---

[1] *Oxyrhynchus pap.* vol. x. 1235. The translation of the Argument by Messrs. Grenfell and Hunt, pp. 86–87, is here given. For their further inferences see p. 82, *op. cit.*
[2] *cf.* title above, p. 357, *The Woman Possessed with a Divinity.*

To this play and in this connection is to be referred the following:

It is something strenuous to take the plunge into a family dinner-party where the paterfamilias, with cup in hand, first leads off the speech-making, interlarding jest and admonition; then the mother second; next a grandmother puts in her chatter; then an old man, father of the maternal aunt, with deep, bass voice; and then an old gammer who calls the young man "dearest." The latter has to nod assent to all of these.

THE PRIESTESS

The plot is concerned with the discovery of a lost relationship. An old man (apparently formerly the husband of the priestess) had lost his son and had been separated from his wife. The boy had been brought up as their own by some neighbours along with their genuine son. The Oxyrhynchus Argument yields[1] the following data: "The former husband of the priestess . . . having recovered tried to seek out the son whom he loved. His servant was persuaded to be brought to the priestess under pretence of being possessed,[2] in order that he might be accorded treatment; and he secretly obtained information and discovered the truth. The true son of the mother of the supposititious child desiring to marry the daughter of the priestess sent his mother to speak with the priestess about him. While the women were talking [the old man, who] had become suspicious, and especially in consequence of the information of his servant that there was a difference in personal appearance, addresses the younger of his neighbour's sons as his own. The youth discerning his mistake intimidates his brother in advance by saying that the old man was mad and was declaring every young man to be his son. Accordingly when the old man subsequently learned the truth and addressed the older as his son the latter sends him away as being mad. At the same time . . . the old man having recovered his son marries the priestess, and the son receives the daughter of the priestess whom he had loved, and the marriages of all three pairs are celebrated. . . . Such are the incidents of the plot. The play is one of the best and . . ."

The following fragment from the Ἱέρεια *was already known:*

245 K οὐδεὶς δι' ἀνθρώπου θεὸς σῴζει, γύναι,
ἑτέρου τὸν ἕτερον· εἰ γὰρ ἕλκει τὸν θεὸν
τοῖς κυμβάλοις ἄνθρωπος εἰς ὃ βούλεται,
ὁ τοῦτο ποιῶν ἐστι μείζων τοῦ θεοῦ.
5 ἀλλ' ἔστι τόλμης καὶ βίου[1] ταῦτ' ὄργανα
εὑρημέν' ἀνθρώποις ἀναιδέσιν, Ῥόδη,[2]
εἰς καταγέλωτα τῷ βίῳ πεπλασμένα.

ΙΜΒΡΙΟΙ

Oxyr. pap. No. 1235, lines 104–5.[3]

δι' ὅσου χρόνου σέ, Δεμέα τ . . . . .
βέλτιστ', ἐγὼ ———

247, 248 K οὐκ ἔστιν οὐδέν, πάτερ, ἐν ἀνθρώπου φύσει
μεῖζον λογισμοῦ. τῷ διαθέσθαι πράγματα
ἕκαστός ἐστι καὶ λογίσασθαι κατὰ τρόπον
ἄρχων, στρατηγός, ἡγεμὼν δήμου, πάλιν
5 σύμβουλος· ὁ λογισμῷ διαφέρων πάντ' ἔχει.[4]

[1] βίου, MS./βίας, Bentley.
[2] Possibly this name may connect fragm. 546 K with this play.
[3] See above, Ἱέρεια, p. 362, for this Oxyrhynchus MS. For difficulties concerning the date indicated (*i.e.* 296–295 or 299 B.C.) in the argument, see discussion by the edd. (*Oxyr. pap. l.c.* p. 82, 83). The year 299 B.C. would allow of a more plausible estimate for Menander's output of plays.
[4] Meineke retains the division of these lines in two fragments, *i.e.* 1, 2 and 3–5.

---

[1] Trans.: "lady," if the speaker is not her husband.
[2] It is not shown by the fragmentary Argument whether this Rhode is the Priestess or some other character. The didactic tone of addressing the lady makes tempting the

FRAGMENTS FROM IDENTIFIED PLAYS

The Cymbals of Cybele.

"*Desine fata deum flecti sperare precando.*"—
VIRGIL, *Aeneid*, vi. 376.

No god, my wife,[1] saves one man through another's help.
For if a human being can by cymbals' clash
Deflect the god to whatsoever he desires,
Then greater than the god is he that doeth this.
Nay, these are ways and means for shameless livelihood,
Invented, Rhode,[2] for the wants of shameless men,
Contrived to make a mockery of human life.

THE IMBRIANS

The opening words and a few lines of the plot are preserved in the Oxyrhynchus argument (see above, p. 362), enough to identify the meaning of the title. We read (in Oxyr. pap. 1235, lines 103–121): "*This is the beginning of 'The Imbrians':*

"'For how long a time, Demeas, I . . . .

"'My good man, I . . . .

"*This he wrote in the archonship of Nicocles, being his seventy- . . . (?th) play, and issued it for production at the Dionysia; but it did not take place on account of the tyrant Lachares. The play was subsequently acted by the Athenian Calippus. The plot is as follows: Two poor men who were friends lived in close association at Imbros and married twin-sisters; and sharing all their possessions too they worked industriously both on land and sea. . . .*"

There is nothing greater, father, in man's nature than reasoning power. By the rational disposition of affairs each man is according to character a ruler, a general, a popular leader, or, again, a councillor. He who excels in reasoning power controls all.

insertion here of the vigorous apostrophe to a "Rhode" in fragm. 546 (see p. 491), but the mere recurrence of a proper name is insufficient evidence.

ΙΠΠΟΚΟΜΟΣ

249 K

(A)

Μόνιμός τις ἦν ἄνθρωπος, ὦ Φίλων, σοφός,
ἀδοξότερος μικρῷ δ'.

(ΦΙΛΩΝ)

ὁ τὴν πήραν ἔχων; [1]

(A)

πήρας μὲν οὖν τρεῖς· ἀλλ' ἐκεῖνος ῥῆμά τι
ἐφθέγξατ' οὐδὲν ἐμφερές, μὰ τὸν Δία,
τῷ γνῶθι σαυτόν, οὐδὲ τοῖς βοωμένοις
τούτοις· ὑπὲρ δὲ ταῦθ' ὁ προσαιτῶν καὶ ῥυπῶν·
5 τὸ γὰρ ὑποληφθὲν τῦφον εἶναι πᾶν ἔφη.

ΚΑΡΙΝΗ [2]

257 K

ὦ μεγίστη τῶν θεῶν
νῦν οὖσ', Ἀναίδει', εἰ θεὸν καλεῖν σε δεῖ.
δεῖ δέ· τὸ κρατοῦν γὰρ νῦν νομίζεται θεός.
ἐφ' ὅσον βαδίζεις, ἐφ' ὅσον ἥξειν μοι δοκεῖς.

258 K περὶ τὸν τράχηλον ἀλύσιόν τί σοι δότω.

[1] Cobet, after the best MSS.
[2] *cf.* Latin *praefica*.

---

[1] Soph. fragm. 71, *unexpected*; Aristot. *Top.* 8. 6. 1, *improbable*. Usually rendered *insignificant*.

FRAGMENTS FROM IDENTIFIED PLAYS

THE GROOM

(A)

There was a certain Monimus, a wise man, Philo, but a little too paradoxical.[1]

(PHILO)

The one with the wallet?

(A)

The wallet! He was a three-bagger![2] But he uttered a saying not at all resembling, by Zeus, that maxim: "Know thyself," nor yet the saws so often cited, but far beyond them, the squalid beggar though he was. For he said that every several assumption was vanity.

THE CARIAN WAILING-WOMAN

In the first fragment preserved we have an apotheosis of Effrontery like that of Misapprehension in the postponed prologue of the "Periceiromene." She is a more vigorous sister to personified Persuasion, addressed by Abrotonon in the "Arbitrants." The personification was canonical, for in the Court of the Areopagos the accuser stood on the "Stone of Shamelessness" (λίθος Ἀναιδείας), *while the defendant, accused of homicide, stood on the "Stone of Outrage"* (λίθος Ὕβρεως).

O thou who now art chief amongst the gods, O Effrontery, if it is right to name thee god—and it *is* right, for now-a-days the thing that sways is deemed a god—to what lengths thou dost go and what a goal, methinks, thou'lt reach!

Let her give thee a necklace to circle thy neck.

[2] Apparently he was a humpback and had a paunch in addition to the orthodox Cynic's wallet.

ΚΑΡΧΗΔΟΝΙΟΣ

For the use of this play as a source by Plautus in the "Poenulus" and by Ovid, "Ars Amatoria," see Schwering, RM. lxix. 1, pp. 238 ff.

260 K ἐπιθυμι⌜ά⌝σας[1] τῷ Βορέᾳ ⌜λιβαν⌝ίδιον[1]
ὀψάριον οὐδὲν ἔλαβον. ἑψήσω φακῆν.

261 K αὐτὸν γὰρ οὐδεὶς οἶδ' ὅτου[2] ποτ' ἐγένετο,
ἀλλ' ὑπονοοῦμεν πάντες ἢ πιστεύομεν.

262 K ἔργον ἐκ πολλοῦ χρόνου
ἄνοιαν ἡμέρᾳ μεταστῆσαι μιᾷ.

263 K χρεία διδάσκει, κἂν ἄμουσος ᾖ, σοφὸν
Καρχηδόνιον.

265 K τὸ καλῶς ἔχον που κρεῖττόν ἐστι καὶ νόμου.

ΚΑΤΑΨΕΥΔΟΜΕΝΟΣ

268 K ἱππεῖς προκαλεῖσθαι εἰς πεδίον.
cf. Plato, *Theaet.* 183 D; Lucian, *Piscator*, 9.

ΚΕΚΡΥΦΑΛΟΣ

272 K παρὰ τοῖς γυναικονόμοις δὲ τοὺς ἐν τοῖς γάμοις
διακονοῦντας ἀπογεγράφθαι πυθόμενος
πάντας μαγείρους κατὰ νόμον καινόν τινα,
ἵνα πυνθάνωνται τοὺς κεκλημένους, ἐὰν
5 πλείους τις ὧν ἔξεστιν ἑστιῶν τύχῃ,
ἐλθὼν . . . . .

273 K εἶτ' εὐθὺς οὕτω τὰς τραπέζας αἴρετε,
μύρα, στεφάνους ἑτοίμασον, σπονδὰς πόει.

274 K (A) ἡδὺ τὸ μύρον, παιδάριον. (B) ἡδύ; πῶς γὰρ οὔ;
νάρδινον.

[1] ἐπιθυμιάσας and λιβανίδιον, Bentley. / ἐπιθυμήσας (ἐπιθυμίσας) . . . ιδιον MSS. [2] ὅτου, Cobet. / οἶδε τοῦ, MS.

RAGMENTS FROM IDENTIFIED PLAYS

THE CARTHAGINIAN

is is, perhaps, the prototype of Plautus's "Poenulus" prol. 53).

A Fisherman

lthough I made incense offering to Boreas I ;ht never a fish. I'll boil a mess of lentils.

"A Wise Son who knows his own Father"

or no one knows his own father, but all of us : a conjecture or a belief.

; is a task in a single day to remove folly ingrained ime.

ractice teaches a Carthaginian to be clever even igh he be uncultured.

hat which is right is, I suppose, better even than

THE FALSE-ACCUSER

o challenge cavalry into the open.

THE HEAD DRESS

ut after I had ascertained, at the "Board of ımissioners on Laws for Ladies," that a certified had been drawn up, according to a new law, of the caterers who serve at weddings, that they · thus learn about all the guests who are bidden ıs to see if anyone happens to entertain more sts than the law allows, and going . . . . .

'hen forthwith thus do ye remove the tables,[1] and thou make ready perfumes, wreaths. Go on and :e libation.

ı) This unguent, child, is fragrant.
ı) Fragrant? Of course it is. It's made of :enard.

[1] *i.e.* the movable tops of the table-standards.

ΚΙΘΑΡΙΣΤΗΣ

. . . . χρό⌉νον πολύν τινα
. . . . ω φιλτάτη
. . . . η δεδυκέ⌈ν⌉αι
. . . . ει κ⌈α⌉ρδίαν
5 . . . . .ος δ' ἦν τῷ κακῷ
. . . .
. . . . ν γάμου
. . . . μία
. . . . ενρ . . ρ
10 . . . . κατέλιπες
. . . . ω
. . . . τε δὴ
. . . . ων
. . . . σ⌉υναπήρκει δέ μοι
15 . . . . λοπε τῆς ἐμῆς
. . . .-νφς πῶς ἄφνω
. . . . ν λέγων τρέχεις
. . . .-εται
. . . . ὕβρει τὸ γεγονὸς
20 . . . . βίαι
. . . .-ων αὐτὴν σύ μοι
. . . . μητέρα
. . . .-σαι τί σοι
. . . . ο⌉ὐθενὸς
25 . . . . οὐν ἔδει
. . . . λάθραι
. . . . ρων

(*Lacuna of 3 lines.*)

31 . . . . πά⌉νθ' ὅσα
. . . .-ας

FRAGMENTS FROM IDENTIFIED PLAYS

THE CITHARA PLAYER

To nine fragments previously known are now prefixed, with some hesitation,[1] 101 *lines from a Berlin papyrus, of which more than a third are more or less complete.*

A few particulars of the plot can be gathered. A young man while away from Athens in Asia Minor has fallen in love with, and apparently already married, a rich woman, daughter of his father's neighbour, Phanias, a cithara virtuoso. The young man has just returned to Athens and is expecting his bride by another ship. Her non-arrival is causing him anxiety. In the past he has led his own life and eluded companionship with his father. Now he wishes to obtain his consent to the marriage and seeks an interview with him. The father, Laches (?), arrives from the country wondering that his son is, for once, eager to see him. In the lost scenes the father's reasons for opposing the match were doubtless developed as well as the circumstances—including the unexpected wealth of the bride—by which a happy outcome is effected. In fragments Nos. 285, 286 K *there seem to be contained flings at Phanias, the harp-player.*

There were apparently two houses represented in the scene, one the town house of Laches and his son, the other that of their neighbour, Phanias.

DRAMATIS PERSONAE

A MATRON (?).
A FRIEND OF MOSCHION (A).
THE FATHER (LACHES ?).
MOSCHION, *his Son.*
PHANIAS, *the Cithara Player.*

The Berlin MS. opens with some 34 *mutilated lines from the beginning of the play. In these someone is apparently conversing with a woman about his love affair. In column II. a young man, perhaps the same person as the speaker above, tells a friend about his marriage with a rich Greek maiden. The context is lost.*

[1] See Körte[2], p. xlvi.

. . . . χρ⌉όνου

. . . .

Col. II ζηλοῖς λαβὼν ⌈τ⌉ε τὴ⌈ν⌉ . . . . ⌈ἐλ⌉ήλυθα⌈ς⌉
36 θυγατέρα δεῦρο πλουσίαν θ' ⌈ἡγ⌉ῇ μόνη⌈ν⌉
ταύτην, σεαυτὸν δ' οὐχί; (Μ.) πάντ' ἐγὼ ⌈μ⌉όνης
ταύτης λογίζομαί τ' ἐμαυτοῦ τὴν ἐμήν.
ἐλευθέρα τ' ἦν καὶ πόλεως Ἑλλη⌈νί⌉δος,
40 καὶ πάντα ταῦτ' ἐκτησά⌈μην⌉ ἀ⌈γαθ⌉ῇ τύχῃ,
οὐ δεῖ λαβεῖν με πορνο⌈. . . . . . .⌉ θίον.
(A.) τί δὴ τὸ λυποῦν σ' ἐστί; τ⌈ί γὰρ οὐ⌉κ ἤγαγες
ἐνταῦθα τὴν γυναῖκα κα⌈ὶ τὴν οὐσία⌉ν;
(M.) οὐκ οἶδ' ὅπου γῆς ἐστιν· οὐκ ⌈ἐλήλ⌉υθεν
45 οὔπω γε νυνὶ τῶν χρόν⌈ω⌉ν ὄντων μακρῶν.
λογίζομαι πᾶν, μή τι κατὰ θάλατταν ᾖ
ἀτύχημα γεγονὸς ἢ περὶ . . . . ας. (A.) μὴ 'μαθῶς;
(M.) οὐκ οἶδ'. ἀθυμῶ καὶ δέδοιχ' ὑπερβολῇ.
(A.) εἰκός τι πάσχειν. (M.) πρὸς ἀγορὰν δ' οὕτως ἅμα
50 προάγων ἀκούσῃ καὶ τὰ λοίφ' ὧν μοι γενοῦ
σύμβουλος. (A.) οὐθὲν κωλύει με. (M.) ταῦτα δὲ
εἴσω τις ἀ⌈γέτ⌉ω τὴν ταχίστην ἐκποδών.

In addition to the sources noted below, see critical notes of Körte's 2nd ed. Between lines 27–31 S[2] assumes the beginning of an Act and denies at line 34 any trace of an extra line.

---

37 (Μοσχίων), Allinson, to ("B"), K[2], S[2].
41 πορο . . . θιον, MS. / πορνοβόσκου ψώθιον, K[2]?/ πορν⌈ίδιον μέγ' ἄ⌉θ⌈λιον, S[2].
42 (A) Allinson, to (B), K[2].
44 To (Μοσχίων), Allinson, to (A), K[2].
43–52 Distribution of parts, Allinson.
47 ⌈πέτρ⌉ας, ? suppl. Allinson. / ⌈λῃστ⌉άς, v. Herwerden,/ ⌈πομπ⌉άς, S[2].

FRAGMENTS FROM IDENTIFIED PLAYS

SCENE. A *and* MOSCHION

A (*the friend*).—Are you [so] eager for [. . .] and, having taken to wife the daughter of . . . have you come here and do you regard as rich her only and not yourself?

MOSCHION (?).—I consider that all these things and all my own personal property belong to her. She was both free-born and of a Greek city. And all this I acquired by the kindness of Fortune. No brothel-keeper must entrap me . . . .

A.—What is it, then, that troubles you? And why didn't you bring the woman and her property here?

MOSCHION.—I do not know where in the world she is. She has not arrived, not yet at least, although the time that has elapsed is now long. I am thinking everything over; I fear that some mischance has occurred on the sea or rocky shores.

A.—You mean lest through inexperience——

MOSCHION.—I do not know. I am discouraged and fear exceedingly.

A.—It's likely something is the matter.

MOSCHION.—Well, going on like this towards the market-place along with me you shall hear the rest of the facts and give me advice about them.

A.—There is nothing to prevent me.

MOSCHION (*to his slaves*).—Let someone take these things into the house out of sight as quickly as possible.

(*Exeunt A and Moschion. Enter Laches* (?).)

SCENE. ΛΑΧΗΣ

ΛΑΧΗΣ ?

καὶ τί ποτ' ἂν εἴη; πάνυ γὰρ οὐχ αὐτοῦ ποεῖ
ἔργον· μεταπέμπετ' ἐξ ἀγροῦ με Μοσχίων,
55 ὃς ἄλλοτ', εἰ μὲν ἐνθάδ' ὢν τύχοιμ' ἐγώ,
εἰς ἀγρὸν ἔφευγεν, εἰ δ' ἐκεῖσ' ἔλθοιμ' ἐγώ,
ἐνταῦθ' ἀναστρέψας ἔπινε· καὶ μάλα
κατὰ λόγον, οὐ γὰρ ἦν ὁ νουθετῶν πατήρ.
οὐ μ⌜ὴν δι' ὀρ⌝γήν· καὶ γὰρ αὐτὸς ἐγενόμην
60 εἷς ⌜τῶν δυνα⌝μένων οὐσίαν μικρὰν ποεῖν.
οὐκ ⌜αἰτία 'στι⌝ν ἡ γυνὴ κατὰ τοῦτό γε,
ἀλλ' ἐξ ἐμο⌜ῦ⌝ 'στιν· οὐθὲν ἀγαθὸν γοῦν ποεῖ.
εἰσιτέον, εἰ ⌜τῇ⌝δ' ἐστίν. ἂν δὲ μὴ τύχῃ
ὢν ἔνδο⌜ν, ἄρ⌝τι πρὸς ἀγορὰν πορεύσομαι·
65 ἐκεῖ γὰρ αὐ⌜τό⌝ν που πρὸς Ἑρμαῖς ὄψομαι.

SCENE. ΜΟΣΧΙΩΝ (ΛΑΧΗΣ)

ΜΟΣΧΙΩΝ

(Μο.) ἆρ' οὖν ὁ ⌜πατὴρ⌝ ἐλήλυθ', ἢ πορευτέον
ἐμοὶ πρ⌜ὸς ἐκεῖ⌝νόν ἐστιν; οὐ γὰρ δεῖ χρόνον
τὸ πρᾶ⌜γμα λαμ⌝βάνειν ⌜ὅ⌝λως οὐδ' ὁντινοῦν.
Col. III ἤδη δο⌜κεῖ μοι πρ⌝οσ⌜μένειν . . . .
70 αἰτεῖν . . . αι . ε . . . .
οἶμαι μένειν δεῖ . . . .
προσνειμάτω τὸν . . . .
(Λα.) ἐγὼ δὲ περὶ σοῦ. (Μο.) χαῖρ⌜ε, πάππα φίλτατε.

59 δι' ὀργήν, K². / πρὸς ὀργήν, Wilam. / ἐπίστην, S².
60 K² suppl. / ⌜τῶν λεγο⌝μένων, S².
61 S² suppl. / ἠδίκηκεν, K², Wilam.
63 K² suppl. / εἴ⌜σω⌝, S².
73 To Laches, Allinson / to "Γ", K². // πάππα φίλτατε, K² suppl. *cf. Philemon*, fragm. 42 K. / πολλά μοι, πάτερ, S² suppl.

SCENE. ? LACHES (*alone*)

And now what in the world may this mean? For he is not acting at all according to his own habit! Moschion summons me from the country, he who on other occasions used to run off to the country if I happened to be here, whereas if I went out there, he'd come back here and go to drinking. And he acted very rationally. There was no father by to criticise him! Yet I did not admonish in anger; for even I myself was one of those who are capable of diminishing one's means. In this at least my wife is not to blame: the boy takes after me. Anyhow he does naught that's good. I must go in to see if he's here. But if he does not happen to be in the house I shall go on at once to the market-place, for I shall find him somewhere yonder, I suppose, near "Hermes' Row."

(*Exit Laches (?) into the house.*)

(*Enter Moschion.*)

SCENE. MOSCHION (*at first alone and, later*), LACHES

MOSCHION

I wonder whether my father has arrived or whether I've got to go after him. For absolutely this business must not take up any time at all. Methinks now . . . to ask . . . I think I'd better stay . . . let him assign . . . .

(*Re-enter Laches from the house.*)

LACHES (*catching up some remark, now lost*)

And I concerning you!

MOSCHION

Greeting! My dearest father!

(Λα.) καὶ σύ γε· ⸢τί δὴ⸣ λέ⸢γειν πρὸς ἐμὲ βούλει, τέκνον;
(Μο.) οὐκ ἔλεγον εὐθὺς . . . .
76 αλλ' ἀνδρεϊστέον . . . .
(Λα.) τίνα λόγον ἀεὶ προσ . . . .
(Μο.) πολλὰ περὶ πολλῶν . . . .
γῆμαί με βούλει κα⸢ὶ . . . .
80 φρονήσεως γὰρ τοῦτ⸢ο δεῖ πολλῆς πάνυ.⸣
(Λα.) ὦ Μοσχίων, ἄλλην μ . . . .
ἕτοιμος, εἰ μὴ προστίθ⸢ης . . . .
ἣν δεῖ λαβεῖν· αὐτὸς δὲ . . . .
ἐλευθέραν, τοῦτο πολὺ ⸢πρῶτόν ἐστι καί⸣
85 μόνον κατὰ λόγον, εἰ δ' ἄ⸢μεμπτος παντελῶς⸣
πρὸς τὸ γένος ἐστίν, ἀλλ . . . .
εἰ παρθένον δὴ π⸢ρ⸣ότε⸢ρον . . . .
σύμβουλον ἂν καλῆς ⸢με γὰρ περὶ τῶν γάμων⸣
αὐτὸς κεκρικὼς ⸢ὅ⸣λο⸢ν . . . .
90 ἃ δὴ δέδωκας ⸢αὐτὸς αὖ μ' ἀποστερεῖς.⸣
(Μο.) μηθεὶς μάτην ε . . . .
τὰ δ' ἄλλ' ἄκουσον, συστρ⸢όφως ἐρῶ· μολὼν⸣
εἰς τὴν Ἔφεσον ἔπεσον . . . .
τῆς Ἀρτέμιδος ἦν τῆς Ἐ⸢φεσίας γὰρ τότε⸣
95 δειπνοφορία τις παρθένω⸢ν ἐλευθέρων·⸣
εἶδον κόρην ἐνταῦθα Φανίου ⸢γε τοῦ⸣
Εὐωνυμέως. (Λα.) Εὐωνυμεῖς κἀ⸢κεῖ τινες⸣

74 and foll. to Λάχης, as above.
96 γε τοῦ, Allinson./ τινός, K[2].

LACHES

The same to you. Now what is it that you wish to say to me, my son?

(In the broken lines 75–91, *the son and father seem to converse, about as follows:)*

(MOSCHION) I did not tell you forthwith—but I must play the man. . . . You've frequently been very urgent about many matches . . . you wished me to marry . . . for, as you said, this is a matter that calls for much intelligence.

(LACHES) Moschion, I am ready . . . one whom you ought to marry . . . a free-born girl. This is by far the first consideration and only according to reason, if she is absolutely beyond criticism in her pedigree. . . . For if you ask me to act as adviser in the matter of marriage, making up an individual opinion . . . .

(At line 91 *Moschion tells of his love affair abroad.)*

(MOSCHION) Now hear the rest, I will tell you concisely. Arrived at Ephesus I fell (in with) . . . For then there was solemn procession of free-born virgins, bringing meat-offerings to Artemis[1] of the Ephesians. I saw there a maiden, daughter of Phanias of the Euonymeus[2] clan.

LACHES

What! Are there any Euonymeuses even out there in Ephesus?

[1] *cf.* N.T. *The Acts*, xix. 28, "Great is Diana of the Ephesians!"

[2] Euonymus, son of Gê and Uranus, gave his name to an Attic deme, and there was also a tribe of the same name at Ephesus.

εἶσ' ἐν Ἐφέσῳ; (Μο.) χρέα μὲν οὖν ⌜πράξων παρῆν⌝
ἐντεῦθεν. (Λα.) ἆρα τοῦ κ⌜ι⌝θαριστοῦ Φανίου
100 ταύτην λαβεῖν ἐσπούδακ⌜ας σὺ τὴν κόρην,⌝
τοῦ γείτονος νῦν ὄντος; οὔ⌜π⌝ο⌜τε . . . .

OTHER FRAGMENTS

281 K ᾤμην ἐγὼ τοὺς πλουσίους, ὦ Φανία,
οἷς μὴ τὸ δανείζεσθαι πρόσεστιν, οὐ στένειν
τὰς νύκτας οὐδὲ στρεφομένους ἄνω κάτω
οἴμοι λέγειν, ἡδὺν δὲ καὶ πρᾷόν τινα
5 ὕπνον καθεύδειν ἀλλὰ τῶν πτωχῶν τ⌜άδε.⌝[1]
νυνὶ δὲ καὶ τοὺς μακαρίους καλουμένους
ὑμᾶς ὁρῶ πο⌜ν⌝οῦντας[2] ἡμῖν ἐμφερῆ.
ἆρ' ἐστὶ συγγενές τι λύπη καὶ βίος·
τρυφερῷ βίῳ σύνεστιν, ἐνδόξῳ βίῳ
10 πάρεστιν, ἀπόρῳ συγκαταγηράσκει βίῳ.

282 K τὸ κουφότατόν σε τῶν κακῶν πάντων δάκνει,
πενία. τί γὰρ τοῦτ' ἐστιν ἧς γένοιτ' ἂν εἷς
φίλος βοηθήσας ἰατρὸς ῥᾳδίως;

283 K εἰ τοὺς ἀδικηθέντας, πάτερ, φευξούμεθα,
τίσιν ἂν βοηθήσαιμεν ἄλλοις ῥᾳδίως;

284 K τὸ μηθὲν ἀδικεῖν ἐκμαθεῖν γάρ, ὦ Λάχης,
ἀστεῖον ἐπιτήδευμα κρίνω τῷ βίῳ.

101 οὔποτε, Allinson suppl. / ου . ο . . . MS.
[1] τάδε, K[2]. / τίνα, MS.
[2] πονοῦντας, Geel. / ποιοῦντας, MS.

FRAGMENTS FROM IDENTIFIED PLAYS

MOSCHION

He had gone there from here to get in some debts.

LACHES

So then you've been in haste to marry this daughter of Phanias, the cithara player, who is now our neighbour? Never . . . .

OTHER FRAGMENTS

I used to think, Phanias, that the wealthy, who can live without borrowing money, do not groan o'nights nor even toss up and down exclaiming, "Oh, me," but that they have a pleasant and tranquil sleep, whereas such evils as these belong to beggars. But now I see that you, the so-called happy ones, have suffering corresponding to our own. In truth grief and life are in a certain way akin. Grief consorts with a life of luxury; it inheres in a life of high repute; it grows old along with a life of straitened circumstances.

It is the most unsubstantial of all evils that is stinging thee, namely poverty. For what is this poverty of which a single friend might be the physician by lightly bringing aid?

If, father, we are going to shun those who have been wronged, to what other persons would we readily bring aid?

For, Laches, I consider that it is a habit befitting the urbane life to learn thoroughly the lesson of doing nothing that is unjust.

285 K φιλόμουσον εἶν' αὐτὸν πάνυ
ἀκούσματ' εἰς τρυφήν τε παιδεύεσθ' ἀεί.

286 K οὐκ οἰκοσίτους τοὺς ἀκροατὰς λαμβάνεις.

287 K οὕτω τι πρᾶγμ' ἔστ' ἐπίπονον τὸ προσδοκᾶν.

288 K ὡς ποικίλον πρᾶγμ' ἐστὶ καὶ πλάνον τύχη.

289 K σκοῖδον [1] Διονύσου.

726 K (*fragm. incerta*) ἔργον ἐστί, Φανία,[2]
μακρὰν συνήθειαν βραχεῖ λῦσαι χρόνῳ.

ΚΝΙΔΙΑ

290 K οὐθὲν γένους γένος γὰρ οἶμαι διαφέρειν,
ἀλλ' εἰ δικαίως ἐξετάσεις, καὶ γνήσιος
ὁ χρηστός ἐστιν, ὁ δὲ πονηρὸς καὶ νόθος.

291 K ταὐτόματόν ἐστιν ὡς ἔοικέ που θεός,
σῴζει τε πολλὰ τῶν ἀοράτων πραγμάτων.

[1] σκοῖδος· ταμίας τις καὶ διοικητής. Μακεδονικὸν δὲ τὸ ὄνο Photius.// Διονύσου or Διονύσιον, Wilam./ Διόνυσον, MS.

[2] The proper name possibly indicates connection with t comedy.

FRAGMENTS FROM IDENTIFIED PLAYS

. . . that he is a great dilettante in the fine arts and forever nurtured on sensuous music.

You receive as your auditors those who are not self-supporting.

Such a wearisome kind of a thing is expectation!

How complex and misleading a thing is Fortune!

Dionysus's majordomo.

It's a hard task, Phanias, to break up long habit in a short time.[1]

THE LADY OF CNIDUS

For one pedigree, I think, surpasses another no whit, but if you will examine impartially, the good man is legitimate and the bad is actually bastard.

The accidental is surely, as it seems, a god, and many unnoticed circumstances bring safety.

[1] Perhaps to be referred to this play.

ΚΟΛΑΞ

Terence, in his prologue to the "Eunuchus" (l. 30 ff.), *makes specific acknowledgment of his obligation to this play of Menander for the characters of the flatterer-parasite and of the boastful soldier. In Terence's play the flatterer is Gnatho, while in Menander's play two of these flatterers or parasites are found, Gnatho and Struthias, both of these being stock-names*[1] *for the type. In Terence the boastful soldier is Thraso; in this play, Bias. Menander develops a somewhat different type in the character of Polemon in the "Periceiromene," and Thrasonides in "The Hated Man." All four of these are* nomina ad sensum.

From the 130–140[2] *lines preserved, some of them hopelessly mutilated, only a few features of the Comedy can be inferred. Terence's obligations to the two plays of Menander, the "Colax" (Toady) and the "Eunuchus" respectively, cannot now be definitely determined.*

. . . . ων τῶν πατέ⌜ρων με⌝μνημένος
. . . . ς ὑόν, ὡς πᾶσιν δο⌜κ⌝ε⌜ῖ.
⌜ἐπεὶ γὰρ ἐξέπλευσεν⌝ ἐπὶ πράξεις τινά⌜ς,
⌜ὁ πατὴρ κατέλιπεν ο⌝ἰκίαν ἐμοὶ κενὴν
5 . . . . τ⌝ὸ παιδάριον· ⌜α⌝ὐτὸς τροφὴν
. . . . ν διοικηταῖς τισιν.
. . . . . κακό⌝δαιμον, τυχὸν ἴσως
. . . . ων ἀθλίως οὕ⌜τ⌝ω σφόδρα
. . . . τοῦ⌝τό μοι π⌜ο⌝ητέον.
10 ⌜τηδί, τετρὰς γὰρ σ⌝ύνοδος ἡμῶν γ⌜ί⌝νεται
. . . . ἑστιάτωρ δεσ⌜πό⌝της
. . . . δέχεσθ' ε . . . . μοι
. . . .

(*Lacuna of — ? lines.*)

For suppl. etc. not otherwise noted, see G.–H., *Oxyr.* iii., also *Oxyr.* v. appendix i. p. 313, Kretschmar, *De Menandri Reliquiis*, and Körte, 2nd ed.

10 ⌜τηδὶ τετρὰς γὰρ⌝, Leo suppl. See note, below, on fragm. 292 K and on 320 K.

11 δεσπότης, G.–H. suppl./ δ' ἔσ⌜θ'⌝ ὁ τῆς, Wilam., S^2.

13 For lacuna assumed here, see S^2 *ad loc.*

FRAGMENTS FROM IDENTIFIED PLAYS

THE TOADY

DRAMATIS PERSONAE.

DORIS, *a maid-servant.*
PHEIDIAS, *a young man.*
GNATHO, *a parasite (a hanger-on of Pheidias?).*
DAVUS, *a slave of Pheidias.*
A SLAVE-DEALER *(procurer).*
BIAS, *a boastful soldier.*
STRUTHIAS,[3] *a parasite-flatterer (hanger-on of Bias.)*
SOSIAS, *a slave, attendant on the Caterer.*
CATERER.

SCENE. ATHENS

SCENE. PHEIDIAS *(alone)*

Pheidias states, apparently in monologue, that his father has gone away from home on some business, leaving him in an empty house. A young girl is referred to. He apostrophizes himself as "unlucky," *and debates as to his line of action. At line* 9 *he apparently takes a resolution:* "This must I do. Our tribal festival is going on here—for it is the Fourth. . . ." *Then there is, apparently, a reference to the* "public host, master of the feast."

(Lacuna of some lines.)

---

[1] *cf.* Lucian, *Fugitivi,* 19 (cited *Oxyr. pap.* x. p. 93), ". . . being able on the score of flattery to outbid Gnathonides or Struthias." In this play Menander may have utilised with effect two hostile flatterers, partisans of Pheidias and Bias respectively. See G.-H. *ad loc.*

[2] In the *Oxyr. pap.* iii. pp. 17–24, were published 91 lines. From additional fragments published (*Oxyr. pap.* x. No. 1237) it is now known, as was before suspected, that the fragments in vol. iii. contain parts of scenes rather than continuous matter. See text below at lines 13, 52, and 70.

[3] Struthias is apparently the flatterer or toady of the title-rôle. See fragm. 293 K below.

SCENE. ΦΕΙΔΙΑΣ, ΔΩΡΙΣ, (ΔΑΟΣ ?)

. . . . α δεῖ το . . . εντ . . . .
15 ⌜ἤ τῷ γένει γὰρ λα⌝μπρὸν ἢ δόξῃ μέγαν
. . . . ν· εἰ δὲ μὴ τρίτον
. . . . . . ποτ⌝αινίαν ἀγρίαν ἄγε
. . . . αρα. (Δω.) νῦν ἐγὼ
⌜λέγω σε θαρρεῖ⌝ν, Φειδία. (Φει.) θαρρεῖν; ἐμοὶ
20 ⌜ἀδύνατον· ἀτυχία⌝ς ἐμ⌜ῆ⌝ς ταύτης μέλει
⌜διάπαντος· ἂν εὐχήν τις⌝ εἴπῃ φλήναφον—
(Δω.) . . . . . . δέσποι⌝ν' Ἀθηνᾶ, σῷζέ με.
(Φει.) . . . . ἀκριβῶς τὰ πάτρια
. . . . το⌝ὺς αὐτο⌜ύ⌝ς· πόλεις
25 . . . . ουσι. (Δω.) τί λέγεις, ἄθλιε;
(Φει.) ⌜συλλαμβάνειν γε τοῖς⌝ πονηροῖς τοὺς θεούς·
⌜ἀγαθοὶ γὰρ ὄντες οὐδὲ⌝ν ἀγαθὸν πράττομεν.
⌜ἀλλ' ὅδ' ὁ διμοιρίτης⌝ φέρων αὐτός ποτε
⌜ἐπορεύεθ' ἱδρῶν σαύνι⌝ον, πήραν, κράνος,
30 . . . . ον, διβολίαν, κώδιον

17 ⌜ποτ⌝αινίαν, Allinson ? / τ⌝αινίαν, Kretschmar, K².
18 νῦν ἐγὼ, to Doris. / νυνεγωΔωρις, with no trace of oth letters, pap. / ἐγὼ Δωρὶς ⌜τέ σοι⌝, Leo suppl. // ΔΩΡΙΣ to transferred to margin, Robert.
19 ⌜λέγω σε θαρρεῖ⌝ν, Allinson suppl. / ⌜θαρρεῖν ἐροῦμε⌝ν, I suppl. // θαρρεῖν; ἐμοὶ, Allinson. / θαρρεῖν· ἐμοὶ, pap. / θαρ ἐμοὶ ⌜λέγεις⌝, K².
20 ⌜ἀδύνατον· ἀτυχίας⌝, *e.g.* Allinson.
21 ⌜διάπαντος, Allinson suppl. *e.g.* // ἂν εὐχήν τις⌝, S² sup
22 Supply ? *e.g.* ⌜ἐς κόρακας. (Δωρ.) ὦ δέσποι⌝ν'.
23 ἀκριβῶς, K² / ἀ⌝κρειβῶς, pap., S².
23–25 S² suppl. from Eur. *Fragm.* 286 N:

⌜κἂν ταῖς θυσίαις ἅπαντ' ἀ⌝κριβῶς τὰ πάτρια
⌜τηροῦντες οὐθὲν ὠφελο⌝ῦσ' αὐτούς, πόλεις
⌜μάτην γὰρ εὐσεβ⌝οῦσι.

28 διμοιρίτης, G.–H. suppl. from marg. schol.: διμοιρίτη διπλοῦν λαμβάνων τῶν στρατιωτῶν μισθόν.

FRAGMENTS FROM IDENTIFIED PLAYS

Scene. PHEIDIAS, DORIS (*and, perhaps,* DAVUS)

PHEIDIAS

. . . Pheidias is still speaking in monologue, or perhaps Davus is addressing him, referring sententiously to three factors: "pedigree," "reputation," and (?) "wealth." Doris enters and (l. 18) *says:*

DORIS

Now I bid you, Pheidias, cheer up.

PHEIDIAS

I, cheer up? For me that's out of the question. I am wholly concerned with this my ill-luck. If anybody says any babbling prayer—(to the crows with him!)

DORIS

Dear lady Athena, preserve me!

(Pheidias makes some, now unintelligible, remark, perhaps to the effect that neither individuals nor whole cities gain anything from pious sacrifices and prayers to the gods.)

DORIS

What's that you say, you pitiful wretch?

PHEIDIAS

I say that the gods lend a hand to the wicked. For we, though good, get nothing good. Nay, this captain now on double pay[1] used to march all in a sweat carrying in person his javelin, wallet, helmet, [mattress, spear,] halbert and sheepskin. Now his

[1] See note on text; or perhaps "semi-centurion."

---

29 ἐπορεύεθ' ἱδρῶν σαύνιον, Herwerden. / ⌜θώρακα, σάγμα, σαύν⌝ιον, S[2].
30 S[2] suppl. *e.g.* ⌜στρώματα, σιγύνι⌝ον.

⌈νῦν πάντα ταῦθ' ὁ τρισα⌉τυχὴς ὄνος φέρει,
⌈ὁ δέ ποτε Βῖθυς γέγονεν ἐξ⌉αίφνης Βίας·
⌈θεοὶ γὰρ αὐτῷ τοῦτ' ἔ⌉νεμον. (Δω.) τὸν ἐνθαδὶ
Col. II ⌈μέγαν, κακοδαι⌉μ⌈ο⌉νοῦντα πέρυσι . . αει . . .
(Φει.) . . . . τ⌉ὴν διατριβὴν παρι . . . σασ·
36 ἀπ . . . . . . ον· σκωπ⌈τ⌉ομένου . . . . σπ . . . .
εὐπ . . . . . . τι . οντα πα⌈ῖ⌉δες· ἔχομε . . .
οπο . . . . . . ης ὄ⌈πι⌉σθεν. (Φει.) οἴχομαι.
ἥκ⌈ει δὲ δεῦρ', ἐπεὶ⌉ κατέπτηκέν ποθε⌈ν·⌉
40 πόλ⌈ιν τιν' ἢ ναῦ⌉ν ἢ σατράπην ἢ σ⌈υμμάχους⌉
προδοὺς ἐκέρδα⌉νέν τι· δῆλός ἐστι. (Δω.) πῶς;
(Φει.) οὐθ⌈εὶς ἐπλούτη⌉σεν ταχέως δίκαιος ὤν·
ὁ μὲ⌈ν γὰρ αὐτῷ συλλ⌉έγει καὶ φείδεται,
ὁ δὲ τ⌈ὸν πάλαι τηροῦ⌉ντ' ἐνε⌈δ⌉ρεύσας πάντ' ⌈ἔχει.⌉
(Δω.?) ὡς ἀδύ⌈νατον τοῦτ'⌉. (Φει.) ὀμνύω τὸν Ἥλιον·
46 εἰ μὴ φέ⌈ρων ὁ παῖ⌉ς ὄπισθ' ἐβάδιζ⌈ε⌉ μου
τὰ Θάσ⌈ι⌉α ⌈καί τις⌉ ἦν ὑπόνοια κραιπάλης,
ἐβόω⌈ν ἂν εὐθὺς π⌉αρακολουθῶν ἐν ἀγορᾷ·
"ἄνθρωπ⌈ε, π⌉έ⌈ρυσι⌉ν πτωχὸς ἦσθα καὶ νεκρός,
50 νυν⌈ὶ⌉ δὲ πλου⌈τεῖς·⌉ λέγε, τίν' εἰργάζου τέχνην;

31 Leo suppl. 32 Wilam. suppl.
33 Assign (end) to Doris? or to Davus? See on line 41.
35 (end) παρι . . . σας, pap.
38 ὄπισθεν· space rep. by S² = ? change of speaker.
39 ἥκει δὲ ⌈δεῦρ', ἐπεὶ⌉, S² suppl.// G.–H. assign line to Pheidias.
41 πῶς; to Doris, Rob. / To "B" (= Davus), K², etc.
42–44 = fragm. 294 K. This identifies the play, see Körte², Introd.
49–50 Restored from fragm. 731 K, see K².

thrice unlucky ass does all this carrying, and this whilom barbarian (Bithynian)[1] has turned of a sudden into [the valiant] Bias,[2] for the gods bestowed this on him.

DORIS (? DAVUS)

This man here powerful . . . so wretched last year . . . .
. . . .
. . . .

PHEIDIAS

I'm done for. Now he's come here slinking in from somewhere. He has made a little something by betraying some city, or ship, or satrap, or allies. He is shown up.

DORIS (*or* DAVUS)

How's that?

(PHEIDIAS)

No one gets rich quickly if he is honest. For the honest man collects and saves up for himself, while one of the other sort gets all by plotting against the one who has long been careful.

(DORIS)

What an impossible situation that!

(PHEIDIAS)

I swear, by the Sun, if it were not that my slave is walking behind carrying the jars of Thasian, so that there would be suspicion that I had been drinking, I'd be following him along forthwith in the Market-place and bawling out: "Fellow, last year you were a beggar and a corpse, and now you're wealthy. Come, tell me, at what trade did you

[1] Some play on words is omitted—perhaps Bi-thys (Bithynian) and Bi-as or perhaps some barbarian name.

[2] *cf.* the returned soldier, Stratophanes, in fragm. 442; *cf.* also 439 K.

τοῦτό γ' ἀπόκρ⸢ιν⸣αι, πόθεν ἔχεις ταῦτ'; οὐκ ἄπει
ἐκ τῆσ⸢δε γῆς ἑτέρ⸣ωσε; τί διδάσ⸢κ⸣εις κακά;
τί λυσιτελεῖ<ν> ἡμῖν ἀποφαίνεις τἀδικεῖν;"
. . . . με: ναι
55 . . . . καὶ πέπρακ' ἄρα
. . . . α ἐλπίδων
. . . . εκεινουμενω
. . . . νην δηπου
. . . . ἔχω, τὸ δ' ἐγκα⸢λεῖν⸣
60 . . . . με· ὡς οὐ δέον
. . . . ω τὸν χρώμενον:
. . . . ἐ⸣μβεβρόντησαι πάλαι
. . . . κλίνων μάτην
. . . . αἷς χέρσιν
65 . . . . τουτονὶ
. . . . ς λαμβάνων:
. . . . :

SCENE. (? ΔΑΟΣ), ΓΝΑΘΩΝ

οὐκοῦν Γνάθων
. . . . οιγε: ὦ Γνάθων
. . . . μβ . . . .
. . . .

(Lacuna of —? lines.)

52 *Ox. pap.* col. i. No. 1237 begins. ἐκ τῆσ⸢δε γῆς, Wilam. suppl.//ἑτέρ⸣ωσε, G.–H./ ἐκ τῆς ⸢ὁδοῦ; μισῶ⸣ σε, S[2].// ἐκ τησ . . . . . . ωσε. τί διδασ . εις κακά, *Ox. pap.* v. p. 313. / *Ox. pap.* x. No. 1237 begins . . . σε; τί διδάσκεις κακά;
53 λυσιτελεῖ<ν>, G.–H. corr. *Ox. pap.* v.// ἀποφαίνεις, *Ox. pap.* iii./ ἀποβαίνεις, *Ox. pap.* x.
54 *Ox. pap.* iii. here continues εἷς ἐστ . ν of line 70, but a lacuna must be assumed for continuation of lines 54–69 in *Ox. pap.* x. 1237.

work? Answer me this, at least: What is the source of your wealth? Be off from this land to some other place? Why do you set a bad example? Why do you show off injustice to us as advantageous?"

(In the dialogue following, reference is perhaps made to the sale of the girl by the slave-dealer. At line 67, *where Davus is recorded as speaker, there is probably a change of scene. Davus refers to Gnatho, the parasite. In v.* 68 *someone addresses the latter: "O Gnatho," and it is possible that it is Gnatho speaking below (after a break of some lines), but it is more likely to be Davus, as he addresses Pheidias (line* 71) *as "my young master.")*

---

57 . . . *ἐκείνου μὲν φ̣*, G.–H./. . . *ε κεινουμένῳ*, S[2].
67 *Δαος* is written between the lines.
67–68 *Γνάθων*, *cf.* parasite name in Ter. ***Eunuchus***, see G.–H., *Ox. pap.* x. p. 93.

(? ΔΑΟΣ, *or* ΓΝΑΘΩΝ), ΦΕΙΔΙΑΣ

(70) εἷς ἐστ⌈ί⌉ν ⌈ὁ κόλαξ . . . .
δι' οὗ τὰ πάν⌈τ'⌉ ἀ⌈π⌉όλωλε, τρόφιμε, πράγματα
ἄρδην· ⌈λ⌉έγω σ⌈οι λόγο⌉ν· ὅσας ἀναστάτους
πόλεις ἑ⌈όρ⌉ακα⌈ς, τ⌉οῦτ' ἀπολώλεκεν μόνον
ταύτας, ὃ νῦν δι⌈ὰ⌉ τοῦτον ἐξεύρηκ' ἐγώ·
75 ὅσοι τύραννοι πώποθ', ὅστις ἡγεμὼν
μέγας, σατράπ⌈ης⌉, φρούραρχ⌈ο⌉ς, οἰκιστὴς τόπ⌈ο⌉υ,
στρατηγός, οὐ ⌈γὰρ⌉ ἀλλὰ τοὺς τελέως λέγω
ἀπολωλότας ⌈νῦν, τ⌉οῦτ' ἀνῄρηκεν μόνον
οἱ κόλακες· οὗτ⌈οι δ'⌉ εἰσὶν αὐτοῖς ἄθλιοι.
(Φει.) σοβαρὸς μὲν ὁ λόγος· ὅ τι δὲ τοῦτ' ἔστιν ποτέ,
81 οὐκ οἶδ' ἔγωγε. (?) π⌈ᾶ⌉ς τις ἂν κρίνας κακῶς
εὔνουν ὑπολάβοι τὸν ἐπιβουλεύοντά σοι.
(Φει.) κἂν μὴ δύνηται; (?) πᾶς δύναται κακῶς ποεῖν.

(*Lacuna* — ?)

περανοῦμεν : ω . . . .
85 τὸν πορνοβοσκὸ⌈ν . . . .
πάντων.

ΔΑΟΣ

πολυ . . . .
α . . . .
. . . .
. . . .
90 ευ . . . .
μα . . . .
. . . .

(*Lacuna* — ?)

70 S² assumes lacuna of 10 or more lines. // **εἷς ἐστιν** transferred from line 54. / K² supplies ⌈**ὁ κόλαξ ὁ κατάρατος Στρουθίας**⌉. / S² throws **εἷς ἐστιν** to end of line. / Assigned to Davus *cf.* **τρόφιμε**, F¹. / G.-H. to Gnatho, see 67 and 68.

SCENE. DAVUS (GNATHO?), PHEIDIAS

DAVUS.—There is one man . . . . through whom, my young master, everything is ruined utterly. I say my say to you. As many cities as you have seen subverted, their ruin has been merely this which, now, thanks to him, I have discovered. All tyrants whatsoever, every great leader, satrap, garrison commander, founder of a colony, general—nay, but I mean all those who have fallen utterly in our time—these, these alone, the flatterers have destroyed. These are their cause of misery.

PHEIDIAS.—Your argument is imposing. But I for my part don't know what the point is.

(DAVUS).—Anyone by error of judgment might think that the one who is plotting against you is well disposed.

(PHEIDIAS).—Even if he lacks power?

(DAVUS).—Everyone has power to do evil.

(*Lacuna.*)

SCENE. (? PHEIDIAS), DAVUS, (? GNATHO)

(*In these lines there is a reference to the Slave-dealer* (*the procurer*). *At* 86 *Davus re-enters and at* 92 *the marginal name may be* "*Gnatho.*")

(*Lacuna.*)

---

72 λόγον, Allinson, S².
73 ἑόρακας, G.–H./ ἑόρακα, S²./ ἑ . . ακα . . ουτ, pap.
79 G.–H. suppl./ ὅ τι ⌜σύν⌝εισιν, S²./ ουτ . . . εισιν, pap.
81 π⌜ᾶ⌝ς, G.–H./ π⌜ῶ⌝ς, Robert.
84 *Ox. pap.* col. ii. No. 1237 begins.
84–92 S² combines with this fragm. also fragm. 2 of pap. 1237. This brings line 84 above to line 86 (see S² *ad loc.*).
86 Δαος between the lines.
92 In r. margin is . . . θ, name of a speaker. ⌜Γνα⌝θ, suppl. Allinson. / ⌜Στρου⌝θ', S² ?/ The initial letter is perhaps B, G.–H.

. . . . . σουσαυτοῦ . . . .
ὅτ⸢ι π⸣ρὸς βίαν μεθῆ⸢κας αὐτήν. εἰ δὲ νῦν⸣
95 τ . . . πειστ . χωρήσει σ . . . .
μ⸢ε⸣ταπέμψεθ' ⸢ἑ⸣τέρους ⸢συ⸣στρατ⸢ιώτας δηλαδὴ⸣
οὓ⸢ς π⸣αραφυλάξει· παῖδες, ἐκτρίβο⸢ιμεν ἄν.⸣
ἤτοι ποθ' οὗτος ἢ σὺ πιστευθεὶς λ⸢όγοις⸣
ὑπεναν⸢τί⸣ον τε μηθὲν ὧν ποεῖ⸢ς ποεῖν⸣
100 δόξας ἔχεις τὸν ἄνδρ' ἀφύλακτον, ἔ⸢κτοπον⸣
τῶν πραττομένων, τῆς οἰκίας. ὅτ⸢αν δὲ σὺ⸣
β⸢ο⸣ύλῃ διοικηθήσεται τὰ λοιπά σοι.
(Πορ.) .ουδ. . . .θ. .ης φανερός. οὐ λιμοί, ⸢βίαν⸣
ἔχον⸢τ⸣ες ἐν τ⸢αῖς⸣ χερσίν, ἄλλο δ' οὐδὲ ἕν;
105 ὠνεῖθ' ὁ γείτων· ἀλλ' ἐὰν αἴσθηθ' ὁ μ⸢ὲν⸣
πρόσ⸢ε⸣ισιν ἐξήκ⸢ο⸣νθ' ἑταίρους παραλαβ⸢ών,⸣
⸢ὅσ⸣ου⸢ς⸣ Ὀδυσσεὺς ἦλθεν εἰς Τροίαν ἔχω⸢ν,⸣
⸢βο⸣ῶν, ἀπειλῶν· "ἄν σε μή, μαστιγία,
⸢ὃς ἐμὴν π⸣έπρακας πλέον ἔχοντι χρυσίο⸢ν—⸣"
110 . . . . .⸣τι⸢ά⸣δα πωλῶ; μὰ τοὺς δώδεκα ⸢θε⸣ούς,
. . . . .⸣μ⸢ε⸣νο⸢ς⸣ διὰ τοῦτον· ἢ μι' ἐλάμβανεν
⸢ὅσον οὐ⸣χὶ δέκα, τρεῖς μνᾶς ἑκάστης ἡμέρας
⸢παρὰ τοῦ⸣ ξένου. δέδοικα δ' οὕτω λαμβάνειν·
⸢ἐκ τῆς ὁδ⸣οῦ γὰρ ἁρπάσονθ' ὅταν τύχῃ
115 ⸢αὐτήν⸣; δικάσομαι, πράγμαθ' ἕξω, μάρτ⸢υρας⸣
⸢παρέχειν δεήσει⸣. . . . . .

93 *Ox. pap.* iii. col. iii. begins here.
97–101 G.–H. suppl.
101 ἔ⸢κτοπον⸣, Kretschmar, G.–H.
102–3 Another lacuna here?, S².// 103 G.–H., S², and K² give 103 ff. to Πορνοβοσκός./ To Gnathon? Allinson.// βίαν, Leo./βίον, G.–H. 106–108 G.–H. 109 ὃς ἐμήν, Leo.
110 Leo conject. τί δ' Ἰσθμιάδα.
111 μι' ἐλάμβανεν, G.–H. 113 Leo.
114 ἐκ τῆς ὁδοῦ, S² *q.v.* 115 αὐτήν, Rob. 116 Leo.

(GNATHO?)

94 Because you let her go perforce. But if now

. . . .

he will certainly send for some fellow-soldiers against whom you will be on your guard (saying), "My boys, now we can crush him." Surely on a time he, or you, being believed by reason of your words and seeming to do naught of what you *are* doing against him, will have this man off his guard and excluded from what's going on and from your house, and whenever you like you'll have the rest regulated.

SCENE. SLAVE-DEALER (*alone*)

(SLAVE-DEALER)

103 . . . . are they not starvelings, with violence in their hands and not one thing else? My neighbour was trying to purchase her, but if this one gets wind of it he'll come up bringing[1] along sixty companions, as many as Odysseus came to Troy with, bawling, threatening: "If I don't (settle) you—you whipping post! You've sold my girl to one who had more gold." I put her up for sale . . . . ? No, by the twelve gods, no . . . just for him! Why, she alone all but brought in ten. She wins three minae daily from the stranger. But I'm afraid to keep on like this taking receipts. For will they not, when occasion arises, carry her off on the street? I'll be a defendant at law; I'll have legal difficulties; I'll have to furnish witnesses

. . . .

(*Little can be inferred about the subsequent unfolding of the plot. It may, however, be assumed that Pheidias ultimately gets the better of his rival, sets free the girl and marries her.*)

[1] For this scene *cf.* Terence, *Eun.* 772 ff.

OTHER FRAGMENTS

292 K [1]
(Μαγ.) *σπονδή· δίδου σὺ σπλάγχν', ἀκολουθῶν· ποῖ βλέπεις;*
σπονδή· φέρ', ὦ παῖ Σωσία· σπονδή· καλῶς.
ἐγχοῦ.[2] *θεοῖς Ὀλυμπίοις εὐχώμεθα*
Ὀλυμπίαισι,[3] *πᾶσι πάσαις· λάμβανε*
5 *τὴν γλῶτταν· ἐπὶ τούτῳ διδόναι σωτηρίαν,*
ὑγίειαν, ἀγαθὰ πολλά, τῶν ὄντων τε νῦν
ἀγαθῶν ὄνησιν πᾶσι· τοῦτ' εὐχώμεθα.

293 K (Βίας) *κοτύλας χωροῦν δέκα*
ἐν Καππαδοκίᾳ κόνδυ χρυσοῦν, Στρουθία,
τρὶς ἐξέπιον[4] *μεστόν γ'· (Στρ.) Ἀλεξάνδρου πλέον*
τοῦ βασιλέως πέπωκας. (Βι.) οὐκ ἔλαττον, οὐ
μὰ τὴν Ἀθηνᾶν. (Στρ.) μέγα γε.

297 K *γελῶ τὸ πρὸς τὸν Κύπριον ἐννοούμενος.*

295 K *Χρυσίδα, Κορώνην, Ἀντίκυραν, Ἰσχάδα*
καὶ Ναννάριον ἔσχηκας ὡραίαν[5] *σφόδρα.*

296 K *ἀλλ' οὐδὲ γεννήτην δύναμ' εὑρεῖν οὐδένα*
ὄντων τοσούτων, ἀλλ' ἀπείλημμαι μόνος.

[1] *cf.* Athen. xiv. 659d = fragm. 292 K. *Μένανδρος ἐν Κόλακι τὸν τοῖς τετραδισταῖς διακονούμενον μάγειρον ἐν τῇ τῆς Πανδήμου Ἀφροδίτης ἑορτῇ ποιεῖ ταυτὶ λέγοντα.* See above on line 10 of *Κόλαξ* and on frag. 320 K below.

[2] *ἐγχοῦ*, Cobet./ *εὔχου*, MS.(A)./ *ἔχει*, K².

[3] *Ὀλυμπίαισι*, Herwerd./ *Ὀλυμπίασι*, MS.(A).

[4] *ἔπιον* A, corr. Bentley; *cf.* Plut. *de adul.* 13 (57 a) *καθάπερ ὁ Στρουθίας ἐμπεριπατῶν τῷ Βίαντι καὶ κατορχούμενος τῆς ἀναισθησίας αὐτοῦ τοῖς ἐπαίνοις Ἀλεξάνδρου τοῦ βασιλέως πλέον πέπωκας.*

[5] Capps conject.: *ἔσχηκα γ' ὡραίας.*

OTHER FRAGMENTS

CATERER

(*to his attendant at the celebration of " the Fourth."*)

A libation! You, my attendant, pass me the viscera. Which way are you looking? A libation! Come, my boy Sosias, a libation! That's right. Now pour in. Let's pray to the Olympians all, to gods and goddesses. There, take the tongue. By virtue of this may they grant safety, health, blessings manifold, and enjoyment of our present blessings to all. Be this our prayer.

BIAS (*the boaster*)

In Cappadocia, Struthias, I drank off three times a golden tankard holding ten half-pints, brimming full too.

STRUTHIAS (*a toady*)

You've drunk more than Alexander the King.

BIAS

Not less. No, by Athena!

STRUTHIAS

Great drinking, that!

(GNATHO ?)

I laugh when I recall that remark to the Cyprian.[1]

STRUTHIAS ? (*to* BIAS ?)

You've had Chrysis, Corone, Anticyra, Ischas, and very beautiful Nannarion.

(PHEIDIAS ?)

Now I am not able to find even a single chief of our clan, although there are so many, but I am cut off alone.

[1] *cf.* Terence, *Eun.* 498–499.

298 K *πρόσεισιν οἷον ἀψοφητὶ θρέμματος*
⌈*ψαύων*⌉.[1]

299 K ⏑ ⏑ – *κωβίος, ἠλακατῆνες,*
κυνὸς οὐραῖον. . . . . . .

300 K *βοῦς* Κύπριος.[2]

ΚΥΒΕΡΝΗΤΑΙ

301 K *τἀργύριον εἶναι, μειράκιον, σοι φαίνεται*
οὐ τῶν ἀναγκαίων καθ' ἡμέραν μόνον
τιμὴν παρασχεῖν δυνατόν, ἄρτων, ἀλφίτων,
ὄξους, ἐλαίου, μείζονος δ' ἄλλου τινός;
5 *ἀθανασίας δ' οὐκ ἔστιν, οὐδ' ἂν συναγάγῃς*
τὰ Ταντάλου *τάλαντ' ἐκεῖνα λεγόμενα·*
ἀλλ' ἀποθανεῖ καὶ ταῦτα καταλείψεις τισίν.
τί οὖν λέγω; μηδ' αὐτὸς εἰ σφόδρ' εὐπορεῖς
πίστευε τούτῳ, μήτε τῶν πτωχῶν πάλιν
10 *ἡμῶν καταφρόνει, τοῦ δέ γ' εὐτυχεῖν ἀεὶ*
πάρεχε σεαυτὸν τοῖς ὁρῶσιν ἄξιον.

302 K *οἷοι λαλοῦμεν ὄντες οἱ τρισάθλιοι*
ἅπαντες οἱ φυσῶντες ἐφ' ἑαυτοῖς μέγα·
αὐτοὶ γὰρ οὐκ ἴσασιν ἀνθρώπων φύσιν.
οὗτος μακάριος ἐν ἀγορᾷ νομίζεται·
5 *ἐπὰν ἀνοίξῃ τὰς θύρας, τρισάθλιος,*
γυνὴ κρατεῖ πάντων, ἐπιτάττει, μάχετ' ἀεί,
ἀπὸ πλειόνων ὀδυνᾶτ', ἐγὼ δ' ἀπ' οὐδενός.

303 K *τί λέγων ἀποτρώγειν ἀξιώσει νῦν ἐμοῦ*
τὸ μισθάριον; μένω γὰρ ἐξ ἐχθιζινοῦ
. . . . .

[1] ψαύων, K[2], *cf.* ἐπιψαύων in Plutarch's citation, *de adul.* 1 (57 A)./ ἀπτόμενος, Kock.
[2] *cf.* Antiphanes, *Corinthia* (126, K), lines 3–5, ἐν τ. Κύπρῳ . . . . σκατοφαγεῖν . . . . τοὺς βοῦς ἠνάγκασαν.

(The toady) comes up noiselessly and strokes you as he might an animal.

. . . . . . Gudgeon, spindle-tunnies, tail-fin of a dog-fish.

Cyprian ox.[1]

THE PILOTS

Does money, young man, seem to you capable of furnishing the price not only of the daily necessities—bread, meal, vinegar, and oil—but also of something greater? But there is no price for immortality, not even if you get together those storied talents of Tantalus. Nay, you shall die and leave these things to others. What am I saying, then? Why, even if you are very well off yourself, do not trust to this, nor, again, despise us, the beggarly poor, but at least show yourself continuously worthy of good fortune in the eyes of beholders.

How to be Happy—Unmarried.

How we do chatter, men thrice wretched that we are,
Yes, all of us, so much puffed up about ourselves!
For men themselves know not the nature of mankind.
Now here's a man deemed happy in the market-place:
But when he opens his front door, thrice luckless one,
A woman rules supreme, gives orders, bickers on
And on. His griefs are more and many. None
have I!

On what pretext will he now see fit to nibble down my paltry wages? For I am still waiting since yesterday's . . . .

[1] A term of contempt like σκατοφάγος, see *Periceir.* 274.

ΚΩΝΕΙΑΖΟΜΕΝΑΙ

A fragment of 20 mutilated[1] lines in the library of Dorpat was happily identified by Zereteli as belonging to the "Coneiazomenae" of Menander, the remains of the last three verses being identical with fragment No. 306 of Kock's collection. (Two) women in despair were about to drink hemlock, a more modern method of suicide than the orthodox hang-

. . . . η . . εμ . . . .
(A) ⌜ἆρ' ἐστὶ τοῦτ' ἐνύπν⌝ιον; (B) εἰ καθεύδομεν.—
⌜προῖκα δὲ δίδωσι τρία⌝ τάλαντα, πένθ' ἅμα
4 ⌜μνᾶς εἰς στολὴν καὶ⌝ κόσμον. (A) οὐκ ἐγρήγορα.
(B) ⌜ἀλλ' ἐξεγείρου· τοὺς γ⌝άμους γ' ἤδη ποεῖ.
. . . . κροτ⌝ών. (A) τί λέγεις; κροτὼν ἐγώ;
(B) . . . . τὸ⌝ δειλινὸν παρῆν. (A) τί οὖν;
(B) . . . . παρακ⌝αθήμενος λαλεῖ.
(A) ⌜τίνι τῶν ἑταίρω⌝ν; (B) Χαιρέᾳ. (A) ποῦ; βούλομαι
10 ⌜αὐτοὺς ὁρᾶν. (B) ἐγγ⌝ύς τις ἔστιν ἐξέδρα
. . . . (A) ἐνταῦθ⌝α δή που δεξιᾶς.
(B) ⌜ἐνταῦθα νῦν λαλοῦ⌝σιν. (A) ὄψομ' εἰσιών.
(Γ) ⌜λελοιδόρημ' ἄρ' ο⌝ὐ δικαίως τῇ Τύχῃ·
⌜τί γάρ; ὡς τυφλὴν αὐτὴν κ⌝ακῶς εἴρηκά που,
15 ⌜νῦν δ' ἐξέσωσέ μ' ὡς ἔ⌝οιχ' ὁρῶσά τι.

For readings supplied, not otherwise noted, see K².| Other conject. restor. see S².
6 K² divides this line between A and B.|| κροτών, see Men. *frag.* 318, ὑγιέστερος κροτῶνος, on which Kock cites Zenobius 6, 27: ἐπὶ τῶν πάνυ ὑγιαινόντων ἡ παροιμία ἀπὸ τοῦ ζῴου τοῦ κρότωνος, κτλ.
14 τί γάρ; ὡς, Wilam.| ὡς γὰρ etc. K².

THE WOMEN WHO WOULD DRINK HEMLOCK

ing. Fortune intervenes. A marriage is planned which implies a happy termination. The part preserved is apparently from the closing scenes of the comedy. Only one character, "Chaereas," is mentioned by name in the lines as preserved. "A" and "B" are, perhaps, confidential slaves; "C" is, perhaps, one of the would-be hemlock-drinkers.

(A) Is this then a dream?

(B) If we are sleeping—nay, but he offers three talents as dowry, and along with them five *minae* for dress and adornment.

(A) I am not awake!

(B) Well, rouse up. He's making ready the wedding now . . . a tick.

(A) What's that you say? I, a tick?

(B) . . . last evening was present.

(A) What of it?

(B) . . . seated he talks.

(A) With what one of his companions?

(B) With Chaereas.

(A) Where? I wish to see them.

(B) There is an exedra near . . . .

(A) Here somewhere on the right.

(B) They are chattering there now.

(A) I'll go in and see them.

(*Exeunt* A *and* B. *Enter* C (*one of the women ?*).)

SCENE.

(C) So then I have been reviling Fortune unjustly. And why? I have maligned her forsooth as though she were blind, whereas, as a matter of fact, she has saved me, it would seem, by seeing a thing or two.

[1] Much of the text is purely conjectural.

⌈ἐπόνησα δεινῶ⌉ς, τοῖς πόνοις δ' εἰργαζόμην
⌈τὰ νῦν ἀγαθά, τούτ⌉ων γὰρ οὐκ ἂν ἐπέτυχον,
⌈εἰ μὴ τότ' ἐπόνησ'⌉. ὥστε[1] μηθείς, πρὸς θεῶν,
πράττων κακῶς λίαν ἀθυμήσῃ ποτέ·
20 ἴσως γὰρ ἀγαθοῦ τοῦτο πρόφασις γίνεται.

ANOTHER FRAGMENT

307 K τὸ γνῶθι σαυτὸν ἔστιν, ἂν τὰ πράγματα
εἰδῇς[2] τὰ σαυτοῦ καὶ τί σοι ποιητέον.

ΛΕΥΚΑΔΙΑ

For the story of Phaon, with which legends about Sappho were entwined, see the fragments of "Phaon" by Plato of the Old Comedy (cf. Kock, "Comic. Attic. Fragm." i, p. 645). Turpilius, like his contemporary Terence, made over into Latin plays matter from the New Comedy. Six of his titles are on Menander's list. In his "Leucadia" he retails the story of the Phaon love-affair, the leap of the despairing

309 K ὅστις ὑπέχει χρυσίῳ
τὴν χεῖρα, κἂν μὴ φῇ, πονηρὰ βούλεται.

310 K ἀεὶ νομίζονθ' οἱ πένητες τῶν θεῶν.

[1] ὥστε . . . γίνεται = fragm. 306 K. // μηθείς, MS.
[2] εἰδῇς, Meineke, Kock, K². / ἴδῃς, MSS.

FRAGMENTS FROM IDENTIFIED PLAYS

I suffered terribly, but by my sufferings I was working out these present blessings, for I had never gained this had I not then suffered. Therefore, by the gods, let no one ever be excessively despondent because he fares ill, for just this, perhaps, turns out to be the occasion of blessing.

ANOTHER FRAGMENT

Know Thyself.[1]

This "Know Thyself" means if thou wilt investigate thy own circumstances and what should be thy own line of action.

THE LADY OF LEUCAS

woman from the cliff and her rescue. In our uncertainty about the genesis of the tradition concerning Sappho herself, the loss of the context in Menander's play (*Fragm. No.* 312, 313) *is to be regretted, but it is likely that Menander here, as elsewhere, merely used the adornment of an old tale to point a contemporary moral* (*see Le Grand,* "*Daos,*" *p.* 43).

An Itching Palm.

He who holds out his hand to have coin dropped in is ready for evil, even though he deny it.

The poor are always held to be protégés of the gods.

[1] Menander returns once and again to this hackneyed Delphic maxim. See above: *The Groom*, p. 367; *Thrasyleon*, p. 361; and below, 538 K.

312, 313 K οὗ δὴ λέγεται πρώτη Σαπφὼ
τὸν ὑπέρκομπον θηρῶσα Φάων'
οἰστροῦντι[1] πόθῳ ῥῖψαι πέτρας
ἀπὸ τηλεφανοῦς· ἀλλὰ[2] κατ' εὐχὴν
5 σήν, δέσποτ' ἄναξ . . . .
. . . . εὐφημείσθω
τέμενος πέρι[3] Λευκάδος ἀκτῆς.

ΜΕΘΗ

319 K εἶτ' οὐχ ὅμοια πράττομεν καὶ θύομεν;
ὅπου γε τοῖς θεοῖς μὲν ἠγορασμένον
δραχμῶν ἄγω προβάτιον ἀγαπητὸν δέκα,
αὐλητρίδας δὲ καὶ μύρον καὶ ψαλτρίας,
5 Μενδαῖον, Θάσιον, ἐγχέλεις, τύρον, μέλι,
μικροῦ τάλαντον, γίνεταί τε[4] κατὰ λόγον
δραχμῶν μὲν ἀγαθὸν ἄξιον λαβεῖν δέκα
ἡμᾶς, ἐὰν καὶ καλλιερηθῇ τοῖς θεοῖς,
τούτων δὲ πρὸς ταῦτ' ⌜ἀντ⌝ανελεῖν[5] τὴν ζημίαν,
10 πῶς οὐχὶ τὸ κακὸν τῶν ἱερῶν διπλάζεται;
ἐγὼ μὲν οὖν ὤν γ' ὁ θεὸς οὐκ εἴασα τὴν
ὀσφὺν ἂν ἐπὶ τὸν βωμὸν ἐπιθεῖναί ποτε
εἰ μὴ καθήγιζέν τις ἅμα τὴν ἔγχελυν,
ἵνα Καλλιμέδων ἀπέθανεν εἷς τῶν συγγενῶν.

[1] οἰστροῦντι, Kock. / οἰστρῶντι MS.
[2] ἀλλά MS. / ἅλμα, Wordsworth.
[3] πέρι, Bernhardy, accent. Meineke joins the two as one fragment.
[4] τε Codex A. / τὸ Mein.
[5] ἀντανελεῖν, Dobree. / ἀνελεῖν, Codex A.

FRAGMENTS FROM IDENTIFIED PLAYS

The Leucadian Cliff.

Where you know, as the first—so the legend records—
It was Sappho, in quest of her Phaon the proud,
Who was stung by desire and ventured the leap
From the headland far-seen. But, O master and lord,
While we pray by thy will . . . .
. . . . let fair silence enfold
Thy demesne [1] on Leucadia's foreland.[2]

DRUNKENNESS

Do we not fare, then, as befits our method of offering sacrifice? Where, for example, I bring to the gods a scrawny sheep,[3] costing scarcely ten drachmas,[4] while the flute-girls and scented oil and harp-girls, wine of Mende or Thasos, eels, cheese, and honey cost all but a talent; and where by analogy it is reasonable for us to receive (only) ten drachmas' worth of blessing even in the event that our sacrifice to the gods is auspicious, while in the reverse case it is reasonable for us to balance against this the loss accruing from these—how is not the evil from the sacrifices duplicated?[5] I, at any rate, if I were the god, would never have allowed anyone to put the loin on the altar unless along with it he were dedicating the eel[6] in order to have secured the death of Callimedon, one of his kinsmen. . . .

[1] *i.e.* the precinct of Apollo.

[2] This is one of the few anapaestic citations preserved from Menander. The suggestion that the metre implies that the lines are from a choral ode is rejected by Le Grand, p. 43.

[3] *cf.* the scene in *The Girl from Samos*, 187 ff.

[4] For table of Greek money, see above, p. 18, note.

[5] "Because they lose their money and penalty besides is exacted of those who make the sacrifice" (Kock).

[6] Eels were considered a delicacy; *cf.* the scene in Aristoph. *Acharn.* 880 ff.

320 K *ἐμὲ γὰρ διέτριψεν ὁ*
κομψότατος ἀνδρῶν Χαιρεφῶν, ἱερὸν γάμον
φάσκων ποήσειν δευτέραν[1] *μετ' εἰκάδα*
καθ' αὑτόν, ἵνα τῇ τετράδι[2] *δειπνῇ παρ' ἑτέροις·*
5 *τὰ τῆς θεοῦ γὰρ πανταχῶς ἔχειν καλῶς.*

321 K *'Αδράστεια καὶ*
θεὰ σκυθρωπὲ Νέμεσι, συγγινώσκετε.

ΜΙΣΟΓΥΝΗΣ

(ΣΙΜΥΛΟΣ)

325 K *πρὸς τὸ πρᾶγμ' ἔχω*
κακῶς.

(Β)

ἐπαριστερῶς γὰρ αὐτὸ λαμβάνεις·
τὰ δυσχερῆ γὰρ καὶ τὰ λυπήσαντά σε
ὁρᾷς ἐν αὐτῷ, τὰ δ' ἀγάθ' οὐκέτι βλέπεις.
5 *εὕροις δ' ἂν οὐδὲν τῶν ἁπάντων, Σιμύλε,*
ἀγαθὸν ὅτῳ τι μὴ πρόσεστι καὶ κακόν.
γυνὴ πολυτελής ἐστ' ὀχληρόν, οὐδ' ἐᾷ
ζῆν τὸν λαβόνθ' ὡς βούλετ'· ἀλλ' ἔνεστί τι
ἀγαθὸν ἀπ' αὐτῆς, παῖδες· ἐλθόντ' εἰς νόσον

[1] ? δευτέρᾳ. For the 21st *πρώτη μετ' εἰκάδα* (or *ἐπ' εἰκάδι*) seems to have been used, but in counting back from the end of the month *δευτέρα*, according to the usual idiom, meant the day before (*cf. pridie Calendas*), *cf.* Ar. *Clouds*, 1131.
[2] See Κόλαξ, line 10.

---

[1] See Greek text, notes.
[2] The "Fourth"; see Greek text. The fourth of the month was the birthday of Heracles, and this day, according

For Chaerephon, the cleverest of men, thwarted me by professing that he will make at his house a feast of holy matrimony on the twenty-second[1] inst., in order that he may dine at the house of others on the Fourth.[2] For, says he, the rites of the goddess are every way in good shape.

O Adrasteia[3] and O sullen goddess Nemesis, forgive.

THE MISOGYNIST

The "Misogynist," or possibly "The Wife-hater," was by one tradition the best of Menander's comedies.

How to be happy though married.

SIMYLUS

I am ill-pleased with this affair.

B

Yes, for you take it in left-handed style. That is, you see in it the difficulties and that which annoys you, but you have given up looking further at the benefits. Now, Simylus, you'd not find a single one of all your blessings with which there is not also combined some evil. For instance, a wealthy wife is an irksome thing, nor does she even allow the one who took her to wife to live as he likes. Yet there is a certain benefit accruing from her, for example, children; or, if her husband fall ill, she nurses him

to Hesiod (*Works and Days*, 800), was the luckiest day for weddings. But here the "Fourth" may mean the 24th, *i.e.* the fourth day after the twentieth, or, more probably, the 27th, *i.e.* the fourth (the third) day before the "New and the Old." But see note on (the text of) fragm. 292 K above.

[3] See note on line 184 of *The Girl Who Gets Her Hair Cut Short*.

10 τὸν ἔχοντα ταύτην ἐθεράπευσεν ἐπιμελῶς,
ἀτυχοῦντι συμπαρέμεινεν, ἀποθανόντα τε
ἔθαψε, περιέστειλεν οἰκείως· ὅρα
εἰς ταῦθ', ὅταν λυπῇ τι τῶν καθ' ἡμέραν.
οὕτω γὰρ οἴσεις πᾶν τὸ πρᾶγμ'· ἂν δ' ἐκλέγῃ
15 ἀεὶ τὸ λυποῦν, μηδὲν ἀντιπαρατιθεὶς
τῶν προσδοκωμένων, ὀδυνήσει διὰ τέλους.

326 K ἐθύομεν δὲ πεντάκις τῆς ἡμέρας,
ἐκυμβάλιζον δ' ἑπτὰ θεράπαιναι κύκλῳ·
αἱ δ' ὠλόλυζον.

327 K ἕλκει δὲ γραμματείδιον
ἐκεῖσε δίθυρον καὶ παράστασις, μία
δραχμή.

328 K ὄμνυμί σοι τὸν Ἥλιον,
ἦ μὴν ἀποίσειν σοι γράφην κακώσεως.

329 K (Α) χαῖρ', ὦ Γλυκέριον.

(ΓΛΥΚΕΡΙΟΝ) καὶ σύ.

(Α) πολλοστῷ χρόνῳ
ὁρῶ σε.

330 K ἀλλ' οὐδὲ[1] τὰ βίου νῷν ἴσως δεῖ φροντίσαι.

331 K χλαμύδα, καυσίαν,
λόγχην, ἀόρτην, ἱμάτια,

333 K ⏑ – ἐπιχρύσους σανδαλοθήκας.

[1] οὐδέ, Meineke. / οὐ, MS.

carefully; she stays by him in adversity; she buries him, if he die, and lays him out properly. Consider these points whenever you are vexed by some everyday matter, for, if you do, you will put up with everything. Whereas, if you are forever picking out the annoying circumstances, without balancing against them any of the things you may hope for, you will be forever tormented.

We were offering sacrifice five times a day, and seven serving women were beating cymbals around us, while the rest of the women pitched high the chant.

A two-leaved writing tablet and a deposit of one drachma draw you (? me) thither.

I swear to you by Helios, verily I'll enter against you an action for maltreatment!

A

Greeting, Glycerium.

GLYCERIUM

The same to you.

A

It's a very long time since I've seen you.

But there is no need, perhaps, to be concerned about the means of livelihood of us twain.

. . . a military cloak, a broad-brimmed hat, a javelin, a knapsack,[1] robes.

Gold-plated sandal-cases.

[1] Or girdle.

ΜΙΣΟΥΜΕΝΟΣ

Fr. I (R) ⌉ηκειμ⌈
⌉γείτο⌈ν

Fr. II (R) πηνίκα
ή . . ' . .

Fr. III (R) . . . . ọσίων φ̣ . . .
6 . . . . ἀ⌉κούσομαι σαφῶ⌈ς
. . . . γό⌉ητος ἐκτόπου̣·
. . . . νὴ τὸν "Ηλιον :
. . . . ως Γέτα.
10 . . . . . Θρασωνί⌉δης αὐθαδίας
. . . . ἀν⌉θ⌈ρ⌉ώπου λαβεῖν
. . . . του⌉τὶ λ̣α̣βών :
(Δη.) . . . . (Κλ.) Δημέας
. . . . ν̣ος οὐδὲ γρῦ
15 . . . . γὰ⌉ρ Δημέα
. . . . ẹρᾶς ἐγώ
. . . . της· ρ̣ . . . . τ̣α̣υ̣τὶ λέγει
. . . . . . α κλάων, ἀντιβολῶν, ὄνος λύρας.
(?) ⌈συμ⌉περιπατήσω καὐτός, ὡς ἐμοὶ δοκεῖ :

5 . . . πρ⌉οσιὼν ⌈ἐγώ, S suppl.
9 Γετ in r. margin.
10 Θρασωνί⌉δης, Hunt suppl.
12 . . . λαβών : , S². // Κλειν in r. margin.
13 Κλειν in r. margin.
16 . . . αχ ἐρᾷς ἐγώ, S². 17 της . ⌈καὶ⌉, S².
18 ὄνος λύρας, See fragm. 527 K below.

FRAGMENTS FROM IDENTIFIED PLAYS

THE HATED MAN

(To thirteen short fragments, previously known, is now added a longer one ("Oxyr. Papyri," No. 1013, *VII.* 103) *containing some fifty mutilated lines. It is possible to see in them a pendant to the plot of "The Girl Who Gets Her Hair Cut Short." A jealous soldier, Thrasonides, falls in love with his captive maid, Crateia; quarrels with her and then wishes ardently for a reconciliation. There seems to be a young rival, Cleinias,*[1] *perhaps a double of Moschion. Demeas, father of Crateia, arrives and frees his daughter.)*

DRAMATIS PERSONAE

GETAS, *a slave.*
CLEINIAS *(a young man ?).*
DEMEAS, *father of Crateia.*
THRASONIDES,[2] *the jealous soldier-lover*
FATHER *of Thrasonides.*
(CRATEIA, *the young girl.*)

(In lines 1–17 *Getas and Cleinias appear to be talking with Demeas. The conversation continues between Demeas and Cleinias.)*

DEMEAS

18 . . . weeping, beseeching (like) a jackass at a musicale![3]

CLEINIAS

I'll take a stroll with you myself, I think.

[1] For Cleinias, retained by Terence as the name of a young man, see Terence, *Self-Tormentor*, and *Andria*, 86 (Korte[2]).
[2] *cf.* Thraso in the *Eunuchus* of Terence and Gnatho with Gnathonides (Lucian); see *The Toady*, p. 382 above, for genesis of name.
[3] For the proverb, cited in full by Photius, see below, 527 K.

(Δη.) . . τοῦτο δ' εἴρημετε . . . αυτοῦ σ' ἀξιῶ
21 . . . ων ἀπολυτροῦν ὢν πατήρ. (Κλ.) ἐγὼ δέ γε
⌜μισ⌝ῶ γυναῖκας ἐντετυχηκώς, Δημέα.

Fr. I (V) ⌝. .⌜
⌝. πα⌜
25 ⌝. πατρ⌜
⌜οὐ⌝κέτι.⌜

Fr. II (V) ⌝μο . . κλ .

Fr. III (V) . . . . . . χη
πεπόνθαμεν: (Β.) τ . . . .
30 . . θασι τοῦτο τί . . . .
ἐλοῦσα μιμο. . . . .
(Θρ.) διὰ τί Κράτεια φ . ρ . . . .
(Β.) ὁ τοῦτο πράξας ἑ . . . .
(Θρ.) ἀλλὰ πατὴρ ε. . . . .
35 ἅπαντ' ἀ . . . .
βουλευτέ⌜ον. . . . .
ζῆν εὖ πρέ⌜πει . . . .
(Θρ.) ὦ τοῦ παρα. . . . .
πατὴρ Κρατείας . ον . . λ' ἀφ . . . . .
40 νῦν ἢ μακάριον ἢ τρισάθλιο⌜ν⌝, πάτε⌜ρ⌝,
δείξεις με τῶν ζώντων ἁπάντων γεν⌜όμενον⌝.
εἰ μὴ γὰρ οὗτος δοκιμάσει με κυρίω⌜ς⌝
δώσει τε ταύτην, οἴχεται Θρασωνίδ⌜ης⌝.
ὃ μὴ γένοιτ'· ἀλλ' εἰσίωμεν· . . κεν

Fr. 4 (R)
45 ⌝ει . . .⌜
⌝ὥστε πάν⌜
ἡ⌝δὺ τί μητ⌜
⌝πόνο⌜

Fr. 4 (V)
50 πατὴ⌝ρ δώσει⌜
ἀ⌝δελφοῦ⌜
ἐσ⌝τιν:⌜

Fr. 5 (R) ⌝τ' ὠ⌜

Fr. 5 (V) ⌝ν⌜
⌝και⌜
. τ .

carefully; she stays by him in adversity; she buries him, if he die, and lays him out properly. Consider these points whenever you are vexed by some everyday matter, for, if you do, you will put up with everything. Whereas, if you are forever picking out the annoying circumstances, without balancing against them any of the things you may hope for, you will be forever tormented.

We were offering sacrifice five times a day, and seven serving women were beating cymbals around us, while the rest of the women pitched high the chant.

A two-leaved writing tablet and a deposit of one drachma draw you (? me) thither.

I swear to you by Helios, verily I'll enter against you an action for maltreatment!

A

Greeting, Glycerium.

GLYCERIUM

The same to you.

A

It's a very long time since I've seen you.

But there is no need, perhaps, to be concerned about the means of livelihood of us twain.

. . . a military cloak, a broad-brimmed hat, a javelin, a knapsack,[1] robes.

Gold-plated sandal-cases.

[1] Or girdle.

OTHER FRAGMENTS[1]

338 K παιδισκάριόν με καταδεδούλωκ' εὐτελές,
ὃν οὐδὲ εἷς τῶν πολεμίων <οὐ>πώποτε.[2]

335 K εἰ γὰρ ἐπίδοιμι τοῦτο, κἂν[3] ψυχὴν ⌜πάλιν⌝
λάβοιμ' ἐγώ. νυνὶ γάρ—ἀλλὰ ποῦ θεοὺς
οὕτως δικαίους ἔστιν εὑρεῖν, ὦ Γέτα;

336 K παρ' ἐμοὶ γάρ ἐστιν ἔνδον, ἔξεστιν δέ μοι
καὶ βούλομαι τοῦθ' ὡς ἂν ἐμμανέστατα
ἐρῶν τις, οὐ ποιῶ δέ.

337 K Ἄπολλον, ἄνθρωπόν τιν' ἀθλιώτερον
ἑόρακας; ἆρ' ἐρῶντα δυσποτμώτερον;

339 K ἀπαμφιεῖ γὰρ τὸ κατάπλαστον τοῦτό ⌜σ⌝ου[4]
καὶ λανθάνειν βουλόμενον ἡ μέθη ποτέ.

341, 342 K (⌜ὦ δυστυχής,⌝)
τί οὐ καθεύδεις; σύ μ' ἀποκναίεις[5] περιπατῶν.

. . . .

εἴσελθε κἂν νῦν, ὦ μακάριε.

343 K Λακωνικὴ κλείς ἐστιν, ὡς ἔοικέ, μοι
περιοιστέα.

340 K ⌜πρῴην ἐπανῆλθον⌝[6] ἐκ Κύπρου λαμπρῶς πάνυ
πράττων· ἐκεῖ γὰρ ὑπό τιν' ἦν τῶν βασιλέων.

[1] For addit. fragm., *Ox. pap.* 1605, see Introd. p. xxiii, note 3.
[2] Mein. corr. / ὃν οὐδεὶς τῶν πολεμίων πώποτε, MS.
[3] κἂν, Allinson, καί, MS. and Kock. // πάλιν, Bentley.
[4] σου, Hemsterhuis. / μου, Suid. Phot. (Reitzenstein).
[5] Note scansion in fourth foot. [6] Kock suppl.

OTHER FRAGMENTS

THRASONIDES

A worthless little wench has enslaved me, me whom no single one of my enemies ever (vanquished).

THRASONIDES

For if I should behold this, even once again I might recover my life. For, as it is—but where, Getas, is one to find gods so just?

THRASONIDES

For she is in there, in my house, and I have the liberty and wish for this as one who is most madly in love and yet I do it not.

Apollo! Have you ever seen a man more wretched? A more luckless lover?

CRATEIA (?)

For drunkenness will on a time strip off this your manner, assumed and calculated to deceive.

Why don't you sleep? You irk me by your walking up and down . . . Do go in even now, my dear sir.

Methinks I'll have to carry around with me a Spartan house-key.[1]

THRASONIDES

I'm just back from Cyprus; I've fared very brilliantly. For out there I was in service with one of the kings.

[1] For the double meaning of "key" and "collar-bone" (see L. & S. *sub voce*), compare the German students' *argot* "Knochen" for "Haus-schlüssel." The word here is explained, however, by some commentators as referring to a bar put up outside the door.

10 *τὸν ἔχοντα ταύτην ἐθεράπευσεν ἐπιμελῶς,*
ἀτυχοῦντι συμπαρέμεινεν, ἀποθανόντα τε
ἔθαψε, περιέστειλεν οἰκείως· ὅρα
εἰς ταῦθ', ὅταν λυπῇ τι τῶν καθ' ἡμέραν.
οὕτω γὰρ οἴσεις πᾶν τὸ πρᾶγμ'· ἂν δ' ἐκλέγῃ
15 *ἀεὶ τὸ λυποῦν, μηδὲν ἀντιπαρατιθεὶς*
τῶν προσδοκωμένων, ὀδυνήσει διὰ τέλους.

326 K *ἐθύομεν δὲ πεντάκις τῆς ἡμέρας,*
ἐκυμβάλιζον δ' ἑπτὰ θεράπαιναι κύκλῳ·
αἱ δ' ὠλόλυζον.

327 K *ἕλκει δὲ γραμματείδιον*
ἐκεῖσε δίθυρον καὶ παράστασις, μία
δραχμή.

328 K *ὄμνυμί σοι τὸν Ἥλιον,*
ἦ μὴν ἀποίσειν σοι γράφην κακώσεως.

(A

329 K *χαῖρ', ὦ Γλυκέριον.*

(ΓΛΥΚΕΡΙΟΝ)

καὶ σύ.

(A)

πολλοστῷ χρόνῳ
ὁρῶ σε.

330 K *ἀλλ' οὐδὲ*[1] *τὰ βίου νῷν ἴσως δεῖ φροντίσαι.*

331 K *χλαμύδα, καυσίαν,*
λόγχην, ἀόρτην, ἱμάτια,

333 K ⏑ – *ἐπιχρύσους σανδαλοθήκας.*

[1] *οὐδέ*, Meineke. / *οὐ*, MS.

carefully; she stays by him in adversity; she buries him, if he die, and lays him out properly. Consider these points whenever you are vexed by some everyday matter, for, if you do, you will put up with everything. Whereas, if you are forever picking out the annoying circumstances, without balancing against them any of the things you may hope for, you will be forever tormented.

We were offering sacrifice five times a day, and seven serving women were beating cymbals around us, while the rest of the women pitched high the chant.

A two-leaved writing tablet and a deposit of one drachma draw you (? me) thither.

I swear to you by Helios, verily I'll enter against you an action for maltreatment!

A

Greeting, Glycerium.

GLYCERIUM

The same to you.

A

It's a very long time since I've seen you.

But there is no need, perhaps, to be concerned about the means of livelihood of us twain.

. . . a military cloak, a broad-brimmed hat, a javelin, a knapsack,[1] robes.

Gold-plated sandal-cases.

[1] Or girdle.

ΞΕΝΟΛΟΓΟΣ

354 K *ἀνδρὸς πένητος υἱός, ἐκτεθραμμένος*
οὐκ ἐξ ὑπαρχόντων, ὁρῶν ᾐσχύνετο
τὸν πατέρα μίκρ' ἔχοντα· παιδευθεὶς γὰρ εὖ
τὸν καρπὸν εὐθὺς ἀπεδίδου χάριτος καλόν.

355 K *οὕτως ἀσυλλόγιστον ἡ τύχη ποεῖ*
τὸ συμφέρον τί[1] *ποτ' ἐστιν ἀνθρώπου βίῳ,*
καθ' οὓς δὲ[2] *κρίνει πράγματ', οὐ χρῆται νόμοις*
οὐδ' ἔστιν εἰπεῖν ζῶντα "ταῦτ'" οὐ πείσομαι.

ΟΛΥΝΘΙΑ

356 K *ὡς ἄδικον, ὅταν ἡ μὲν φύσις*
ἀποδῷ τι σεμνόν, τοῦτο δ' ἡ τύχη κακοῖ.

357 K *μετ' Ἀριστοτέλους γὰρ τέτταρας τῆς ἡμέρας*
ὀβολοὺς φέρων . . . .

ΟΡΓΗ[3]

363 K *καίτοι νέος ποτ' ἐγενόμην κἀγώ, γύναι,*
ἀλλ' οὐκ ἐλούμην πεντάκις τῆς ἡμέρας
τότ'· ἀλλὰ νῦν. οὐδὲ χλανίδ' εἶχον· ἀλλὰ νῦν.
οὐδὲ μύρον εἶχον· ἀλλὰ νῦν. καὶ βάψομαι,
5 *καὶ παρατιλοῦμαι νὴ Δία καὶ γενήσομαι*

[1] *τί* for *ὅ τι* which would give ⏑ ⏑ ⏑ ⏑ ⏑ –.
[2] Bentley, *metri causa*, transposed order and inserted *δέ* / *οὐ χρῆται νόμοις, καθ' οὓς κρίνει τὰ πράγματα*, MS.
[3] This was the play with which Menander won his first victory. Date: 316–315 B.C. See fragm. *Parian Marble*. See Capps, "Chronological Studies," *A.J.P.* xxi. p. 60.

FRAGMENTS FROM IDENTIFIED PLAYS

THE DRAFTING OFFICER

(*A young man apparently seeks his fortune among the mercenary troops to save his father from poverty.*)

A poor man's son who had been brought up above his means, on seeing that his father had but little, was ashamed. He proved this for, being well trained, he paid back forthwith the fair fruit of gratitude.

So unexpectedly does Fortune bring about what's beneficial, as the case may be, in human life. She makes use of no fixed laws by which she decides circumstances. Nor is it even possible for anyone to say while life lasts: " *That* is something that will not be my lot!"

THE LADY FROM OLYNTHUS

What injustice when Nature bestows some majestic gift and thereupon Fortune spoils it!

For he in service with Aristotle[1] receiving the wage of four obols[2] *per diem*. . . .

ANGER

And yet, wife, I too was once a young man, but then I did not bathe five times a day. But now I do. Nor did I even have a fine over-cloak. But now I have. Nor even scented oil. But now I have. And I will dye my hair and I will pluck me smooth, by Zeus, and in short shrift will turn into a Ctesippus,[3]

[1] The admiral operating at Lemnos in 314 B.C.

[2] For table of Greek money values see p. 18.

[3] An effeminate spendthrift who, to refill his purse, sold the blocks from the monument reared in honour of his father Chabrias, the famous commander.

Κτήσιππος οὐκ ἄνθρωπος ἐν ὀλίγῳ χρόνῳ·
κᾆθ᾽ ὡς ἐκεῖνος κατέδομαι καὶ τοὺς λίθους
ἀπαξάπαντας, οὐ γὰρ οὖν τὴν γῆν μόνην.

364 K διαφέρει Χαιρεφῶντος οὐδὲ γρῦ
ἄνθρωπος ὅστις ἐστίν, ὃς κληθείς ποτε
εἰς ἑστίασιν δωδεκάποδος, ὄρθριος
πρὸς τὴν σελήνην ἔτρεχε τὴν σκιὰν ἰδὼν
5 ὡς ὑστερίζων, καὶ παρῆν ἅμ᾽ ἡμέρᾳ.

367 K τοῦθ᾽ ἑταῖρός ἐστιν ὄντως.[1] οὐκ ἐρωτᾷ, πηνίκα
δεῖπνόν ἐστιν, ὥσπερ ἕτεροι, καὶ τί δειπνεῖν κωλύει
τοὺς παρόντας, εἶτα δεῖπνον ἕτερον εἰς τρίτην
βλέπει,
⌜εἶτα δ᾽ ἕτερον εἰς τετάρτην⌝,[2] εἶτα περίδειπνον
πάλιν.

Supplementum Comicum, Demianczuk, p. 57.

(A) ἐμφαίνεται
ὅτι πρόσφατος ἦν ἐπιχώριος. (B) καὶ τοὔνομα
τί λέγεις; (A) ἀλάστωρ,[3] φησί.

ΠΑΙΔΙΟΝ

370 K ἂν πάντα δουλεύειν ὁ δοῦλος μανθάνῃ,
πονηρὸς ἔσται· μεταδίδου παρρασίας,
βελτίον᾽ αὐτὸν τοῦτο ποιήσει πολύ.

371 K Ἐφέσια τοῖς γαμοῦσιν οὗτος περιπατεῖ
λέγων ἀλεξιφάρμακα.

[1] Grot. transp. ὄντως ἐστίν of MS.
[2] Lacuna suppl. by Porson. Cobet notes that the Attic usage is τετράδα. See fragm. 320 K above.

and be no more a man, and then, as he did, I will devour even the stones one and all; anyhow I will not devour only the realty in land.

Not one whit different from Chaerephon is that man, whoever he is, who once upon a time, bidden to dine when the sun's shadow marks twelve feet,[1] rising at crack of dawn took a look at the shadow and ran by the light of the moon, as though late, and arrived along with the daylight.

Here's a guest for you of the real sort! He does not ask, as others do, "At what hour is your dinner?" and "What's to hinder those who *are* here from dining?"—and then looks out for another dinner on the third and then again another for the fourth day and yet again for a funeral feast.

(A) 'Tis clear that he's a late arrival amongst our folk.
(B) And what do you say his name is?
(A) He says: "Avenger."[2]

THE SLAVE

If the slave learns to be slavish in everything he will be a good-for-nothing. Give him his share in speaking freely, this will make him far better.

This fellow walks up and down discoursing Ephesian spells for those who marry.

[1] This occurred at sunrise and at sunset.
[2] Or "Accursed," see *Periceiromene*, 867.

---

[3] *cf.* also Demianc. p. 57, No. 7, on δαιμόνων ἀλαστόρων, also see Menander, *Periceiromene*, 867.

372, 373 K
ἀλύσιον
χρυσοῦν ἐπόρισας. εἴθε λιθοκόλλητον ἦν·
καλὸν ἦν ἂν οὕτως. . . . .
. . . .
. . . .
μάραγδον εἶναι ταῦτ' ἔδει καὶ σάρδια.

ΠΑΛΛΑΚΗ

376 K *μικρὸν ἐπιμείνας προστρέχει,*
"ἠγόρακά σοι περιστέρια"[1] *λέγων.*

378 K *πολλοὺς λογισμοὺς ἡ πονηρία κυκλεῖ.*[2]

399 K *ἀλλὰ τῶν χρηστῶν ἔχει τιν' ἐπιμέλειαν καὶ θεός.*

THE GIRL FROM PERINTHUS

Terence's "Andria" is avowedly a "contaminatio" of Menander's "Perinthian Woman" and his "Andria," the latter being itself a recasting by the author of the earlier play. From the commentary of Donatus we learn that the first scene of the "Perinthia" of Menander and of the "Andria" of Terence were almost identical. In this scene in the "Perinthia" an old man is talking with his wife, but in Terence's "Andria" with a freedman, Sosias. In Menander's "Andria," on the other hand, the old man was alone. Other details also in Terence's "Andria" followed more closely the "Andria" of Menander. Thus the preparations for torturing Davus by fire in the "Perinthia" are much toned down in Terence, and the bibulous midwife in Menander's "Andria" (see Kock's fragments 41 *and* 42, *cited above) proved to be better than her reputation, as is the*

[1] *περιστέρια* ⌜ταδί⌝, *sc.* ? Cobet. [2] *κυκλεῖ.* / *κυκλοῖ*, MS.

FRAGMENTS FROM IDENTIFIED PLAYS

You procured a golden chain. Would that it were set with precious stones, for then it *would* be fine

. . . .

(and) these should be an emerald and cornelians.

THE CONCUBINE

After waiting a little, he runs up to her and says: "I've bought some doves for you at market."

Rascality circles round with reckonings manifold.

But even a god has a watchful care over the Good.

---

case with Terence's Lesbia (see "Andria," 228 ff. and 481 ff.).[1] *But this may have been the same also in the missing sequel of the "Perinthia." The more recently discovered fragments ("Ox. pap." vol. vi. p. 150 ff.) give a scene of some twenty lines, nearly intact, supplementing the nine short fragments previously known. Of these latter, three must certainly precede the longer fragment; the order of the others is uncertain. In the lines preserved no mention is made of the girl from Perinthus who, like the Samian girl, gives the title to the Comedy. It may be inferred, however, that in Perinthus, the city on the Propontis, the girl had been left as a child and that her real Athenian provenance was ultimately discovered by some happy accident, as in the case of the girl from Andros, or in that of the Samian girl. The vivid scene where the slave is threatened with burning throws rather a*

[1] See Körte, 2nd ed. pp. lii–liv.

lurid light on the power of the master over the slave. The actual burning is, of course, not consummated, but, even if it was the master's intent merely to frighten his erring slave, Davus gives no intimation that Laches is exceeding his rights. No parallel exists in Greek Comedy except the threatened holocaust of Mnesilochus—a free man!—in the "Thesmophoriazusae" of Aristophanes.[1] *Terence ("Andria,"* 860) *tones this down to ordinary torture and fetters, probably following Menander's "Andria."*

ΠΕΡΙΝΘΙΑ

397 K οὐδεμίαν ἡ γραῦς ὅλως
κύλικα παρῆκεν, ἀλλὰ πίνει τὴν κύκλῳ.

398 K τὸ παιδίον δ' εἰσῆλθεν ἑψητοὺς φέρον·
<ὀβολοῦ.>[1]

393 K ὅστις παραλαβὼν δεσπότην ἀπράγμονα
καὶ κοῦφον ἐξαπατᾷ θεράπων, οὐκ οἶδ' ὅ τι
οὗτος μεγαλεῖόν ἐστι διαπεπραγμένος,
ἐπαβελτερώσας τὸν πάλαι[2] γ' ἀβέλτερον.

Ox. pap. vol. vi. p. 150

(Λα.) ⌈Τίβειε καὶ Γέτα⌉,
⌈φυλάττετ' αὐτόν⌉· σὺ δ' ἀκολούθει, ⌈Πυρρία.⌉

[1] ὀβολοῦ, Allinson add. from Terence, *Andria*, 368–9.
[2] πάλαι γ', Reitzenstein./ ποτε, MS./ πρότερον, Cobet./ ποτ' ὄντ', Scaliger.

---

[1] See Grenfell and Hunt's Introduction (*Ox. pap.*, *l.c.*).
[2] Mysis, the name for the corresponding speaker in Terence, suggests an imported maid more nearly suited, geographically, to Perinthus than to Andros. Mysis, however, as a proper

FRAGMENTS FROM IDENTIFIED PLAYS

DRAMATIS PERSONAE

LACHES, *an old gentleman of Athens.*
DAVUS, PYRRHIAS, } *his slaves.*

Characters inferred:

THE SON *of Laches.*
THE GIRL *from Perinthus.*
A SERVANT-MAID *of the Perinthian.*
(A MIDWIFE.)
GETAS *and* TIBEIUS, *slaves (mutes).*

THE GIRL FROM PERINTHUS

(*Servant of the Perinthian.*[2])

The old hag never misses a goblet but drinks as it circles round.[3]

DAVUS

The slave went in, carrying two-pennyworth[4] of small boiled fishes.

DAVUS

A slave who is blessed with an easy-going, empty-headed master and cheats him hasn't accomplished any mighty deed in making a yet greater dolt of the one who was a dolt long since.

LACHES

(*who has overheard Davus* [*see preceding fragm.*])

Tibeius and Getas, guard him! And you, Pyrrhias, follow me.

name in Menander is only conjectural. Terence occasionally retained a name—Davus, for example, in this play—and changed others.

[3] See Terence, *Andria*, 229–232.

[4] See Terence, *Andria*, 368–369, where, by the same token, Davus suspects that no wedding is really under way. Note, as suggestive of the Greek prototype, Terence's use of the word "obolo."

(Δα.) ⌈κληματίδ⌉ας ἔξεισιν φέρων τὸ πύρ⌈δανον⌉
καὶ πῦρ· πρόδηλον. ὦ Τίβειε καὶ Γέτα,
ἔπειτα κατακαύσει μ'. ἀφείητ' ἄν, Γέτα,
5 ⌈σύν⌉δουλον ὄντα καὶ διασώσα⌈ντ'; ο⌉ὐ πάνυ.
⌈οὐκ⌉ ἄν μ' ἀφείητ', ἀλλὰ περιόψεσθέ με;
⌈οὕτω⌉ πρὸς ἀλλήλους ἔχομεν; προσέρχεται
⌈ὁ Πυρ⌉ρίας ὅσον γε φορτίον φέρων·
⌈ἀπό⌉λωλα· καὶ δᾷδ' αὐτὸς ἡμμένην ἔχων
10 ⌈Λάχης ἀκ⌉ολουθεῖ. (Λαχ.) περίθετ' ἐ⌈ν⌉ κύκλῳ ταχὺ
⌈τὰ ξύλ'. ἐπ⌉ίδειξαι, Δᾶε, τὴν πανουργίαν
τέχνην τιν' εὑρὼν διαφυγών τ' ἐνθένδε με.
(Δα.) τέχνην ἐγώ; (Λαχ.) ναί, Δᾶε, τὸ μὲν "ἀπράγμονα
καὶ κοῦφον ἐξαπατᾶν" γάρ ἐστι "δεσπότην"
15 φλύαρος. (Δα.) ἤ, ἤν. (Λαχ.) εἰ δέ τις τὴν τῶν φρενῶν
στακτήν—ἐκνίσθης; (Δα.) οὐχὶ πρὸς σοῦ, δέσποτα.

2 κληματίδας, Wilam. suppl. 5 G.–H. suppl.
6 Leo suppl. 7 Leo suppl. 8 Wilam. suppl.
9–10 G.–H. suppl. 11 τὰ ξύλ', Wilam.
13–14 *cf.* fragm. 393, Körte.
15 ἤ, ἤν, Allinson./ ἠήν, G.–H., which is a new word (*cf.* Durham, *Vocabulary of Menander*, p. 65).
16 Note ἐκν in 2nd foot, *cf.* note on 342 K.

[1] Quoted from Davus's words, see 393 K above. This proves (see Körte) that the fragment belongs to the *Perinthia.*

DAVUS

He'll come out bringing brush-wood and the kindling and fire. That's sure. O Tibeius and Getas! And then he'll burn me up. Would you abandon me—you, Getas, especially—me your fellow-slave who saved you? Surely not. You'd not abandon me. Nay, are you going to let me suffer? Is that the way we stand towards each other? Here comes Pyrrhias bringing a load, the biggest ever! I'm done for! And Laches himself follows with a lighted torch.

LACHES (*giving orders*)

Put the wood around him quickly. Now, Davus, make an exhibit of your rascality by finding some device and making good your escape from me, from here.

DAVUS

I! A device?

LACHES

Yes, Davus, for this cheating "an easy-going, empty-headed master"[1] is a fool's business.

DAVUS

(*as Laches, perhaps, hands the torch to a slave*)

Oh! Look!

LACHES

Nay, if someone (could sap[2]) your heart drop by drop—You were troubled, were you?

DAVUS

Master, this is not like you.

[2] The exact meaning of the aposiopesis is uncertain. G. and H., taking the word in the very late sense "ashes," translate: "LACHES: But if one feels his brain turning to ashes—were you hurt? DAVUS: Not by you, master."

(Λα.) ὁ μὲν πονηρός, ὁ θρασὺς ἐνθάδ' ἀρτίως
κατὰ τῶν σκελῶν· τὴν κληρονομίαν φι⌜λ⌝τάτο⌜υ⌝
. . . . ἐκπ⌝οδών. (Δα.) ἕξειν χάριν
20 . . . . ς ὑφ' ἡμῶν. (Λαχ.) κάετ⌜ε⌝
. . . . (⌜Πυρρ⌝ίας.) ὡς ἀφίκετο
. . . . φερόμενος γὰρ κἂν κύκλῳ
. . . . .ρτων τ' ἐστὶ τό

OTHER FRAGMENTS

394 K οὐπώποτ' ἐζήλωσα πολυτελῆ νεκρόν·
εἰς τὸν ἴσον ὄγκον τῷ σφόδρ' ἔρχετ' εὐτελεῖ.

395 K ὅσ' ἔστι μαλακὰ [1] συλλαβὼν
ἐκ τῆς πόλεως τὸ σύνολον ἐκπηδᾷ, φίλος.

396 K ἐπὶ τῶν ἁμαξῶν εἰσι πομπεῖαί τινες
σφόδρα λοίδοροι.

399 K οὐδ' αὐτός εἰμι σὺν θεοῖς ὑπόξυλος.

400 K τὰ δ' ἄλλ' ἀνέπαφα σώματ' οὐδ' ἕλῃ ⏑ – [2]

401 K Αἰάντειος [3] γέλως.

17–18 ὁ—σκελῶν, *cf.* Ar. *Pax*, 241, ὁ κατὰ τοῖν σκελοῖν. This expression in the *Pax* (*cf.* also, perhaps, *Eccles.* 742, hard to parallel outside of Lucian, see F. G. Allinson, *Selections from Lucian*, p. xxxviii), is interpreted by some "proktologists" as referring to a disaster, caused by fear, as in *Frogs*, 308.
20 Λαχ. between lines.
21 ιας *suprascriptum.* / K². // ⌜π⌝ῶς, G.–H.

[1] μαλακά, *soft, yielding to the touch,* hence (apparently) *movables.* Dübner trans.: *tua cum convasaveris.* See 440 K.

[2] Meineke? οὐδὲ ληπτέα.

[3] MSS. have Αἰάντειος, ? Αἰάντεος.

LACHES

The scamp! The one who here a moment ago was so bold now—astraddle![1] . . . the inheritance of my dearest son . . . out of the way.

DAVUS

I thought that you'd feel grateful that [they were instructed] by us.

LACHES

Set fire . . . .

(PYRRHIAS?)

When he came . . . .

(Two more unintelligible lines to end of fragment.)

OTHER FRAGMENTS

A SLAVE (?)

I've never envied an expensive corpse. He and the very cheap one go alike to the self-same dignity.

Collecting all your movables, make your escape, friend, altogether from the city.

On the wagons in the parade some very ribald abuse goes on.[2]

Not even I, thanks to the gods, am wooden within.[3]

Nor let him even touch the other inviolate persons.

The laughter of Aias.[4]

[1] G. and H., referring to the scholium on Arist. *Peace*, 241, translate: "in a cowardly manner." See note on text.

[2] Referring to the processions at the Dionysiac festival. *cf.* Kock's note on fragm. 558 (trans. by Plautus, *Cist.* 1.1.91).

[3] *cf.* Lucian, *Gallus*, 24, for description of the interior of the great chryselephantine statues.

[4] The actor Pleisthenes, in the *rôle* of Ajax, laughed ironically at Odysseus when he said "One should do justly.'

ΠΛΟΚΙΟΝ

402 K ἐπ' ἀμφότερ⌜α νῦ⌝ν ⌜ἡ⌝πίκληρος ⌜ἡ καλὴ⌝
μέλλει καθευδήσειν· κατείργασται μέγα
καὶ περιβόητον ἔργον. ἐκ τῆς οἰκίας
ἐξέβαλε τὴν λυποῦσαν ⌜ἣ⌝ν ἐβούλετο,
5 ἵν' ἀποβλέπωσι πάντες εἰς τὸ Κρωβύλης
πρόσωπον ᾖ τ' εὔγνωστος ⌜ο⌝ὖσ' ἐμ⌜ὴ⌝ γυνὴ
δέσποινα· καὶ τὴν ὄψιν ἣν ἐκτήσατο—
ὄνος ἐν πιθήκοις τοῦτο δὴ τὸ λεγόμενον
ἔστιν. σιωπᾶν βούλομαι τὴν νύκτα τὴν
10 πολλῶν κακῶν ἀρχηγόν. οἴμοι, Κρωβύλην
λαβεῖν ἔμ', ἑκκαίδεκα τάλαντα ⌜προῖκα καὶ⌝
⌜τὴν ῥ⌝ῖν' ἔ⌜χ⌝ουσαν πήχεως· εἶτ' ἐστὶ τὸ
φρύαγμά πως ὑπόστατον; μὰ τὸν Δία
τὸν Ὀλύμπιον καὶ τὴν Ἀθηνᾶν, οὐδαμῶς.
15 παιδισκάριον θεραπευτικὸν δὲ ⌜δεῖ⌝ λόγου
τάχιον ἀπάγεσθ'· ὡδέ τις ἄρ' ἀν⌜τε⌝ισάγοι
⌜ἑτέραν.⌝

(A)

403 K ἔχω δ' ἐπίκληρον Λάμιαν· οὐκ εἴρηκά σοι
τοῦτ'; εἶτ' ἄρ' οὐχί; κυρίαν τῆς οἰκίας

1 ἀμφότερα νῦν, Mein./ ἀμφοτεραν ιν, MS./ ἀμφότερον οἱ Kock, from Terence, *Heaut.* 342.// ἡπίκληρος, Haupt./ ἐν κληρος, MS.// ἡ καλή, O. Ribbeck./ οὖσα δή, Mein.
4 ἣν, Mein., MSS./ ὡς, Kock.
6 Combined from MSS., Haupt.
7 ? sc. ἀποβλέπωσι from line 5.
8–9 Meineke's order is: ἐστὶ δὴ τὸ λεγόμενον / τοῦτο.
11 προῖκα καί, suppl. Allinson. / φερομένην, Kock. / τάλαντ ὦ θεοί, Mein.
12 τὴν ῥῖν' ἔχουσαν, Kock, *cf.* Lucian, *de merced. condu* 35./ γεινεσουσαν, etc., MSS.// τό, for article at end *cf. Geor* 26; *Periceir.* 243; *Perinth.* 23.

FRAGMENTS FROM IDENTIFIED PLAYS

THE NECKLACE

(The misery attendant upon marrying a rich wife is a familiar quarry for the comic poets. Compare, for example, "The Heiress.")

This fine heiress is likely now to sleep at ease on either cheek! A great and notorious deed has now been accomplished. Out of the house she has cast the irksome woman whom she wished to banish, so that all may fix their eyes on the face of Crobyle—and that she may be recognized as my wife, the mistress of the house—even that face which she won as her own, an ass among apes, as the saying goes. I prefer to keep silence about the night, which was the primal cause of many evils. Ah, me! To think that I took Crobyle to wife with her sixteen talents dowry[1] and her nose a cubit long! Now is this insolence in any wise to be endured? No, by Zeus the Olympian, by Athena, not at all! But this servant wench must be led off quicker than one can speak. Now then, let someone lead in here a second as her substitute![2]

A

I have to wife a Lamia,[3] an heiress. Have I not told you this? Have I not, really? We have her,

[1] For table of Greek money see above, p. 18, note.

[2] Text confused; emendations uncertain; see Greek. For the situation compare below fragment 438 K, note.

[3] These Lamiae, dread vampires in antiquity, are on occasion strangely transformed into beneficent spirits in modern Greek folklore.

---

15 *δεῖ*, suppl. Allinson. / *καὶ*, Kock. / *τοῦ*, Jacob.

16 *ἀπάγεσθ'· ὧδέ τις ἄρ' ἀντεισάγοι*, Allinson. / *απαγεσθωδετις αρανπισαγοι*, Codex V. / . . . . *αραεαντις*, Cod. Urb. / *θᾶττον ἀπάγοι τις ἢ 'τέραν ἂν εἰσάγοι*, Jacob.

17 *ἑτέραν*, add. Allinson.

καὶ τῶν ἀγρῶν καὶ τῶν ἁπάντων ἄντικρυς[1]
ἔχομεν, Ἄπολλον, ὡς χαλεπῶν χαλεπώτατον.
5 ἅπασι δ' ἀργαλέα 'στίν, οὐκ ἐμοὶ μόνῳ,
υἱῷ πολὺ μᾶλλον, θυγατρί.

(B) πρᾶγμ' ἄμαχον λέγεις.

(A) εὖ οἶδα.

404 K ὦ τρισκακοδαίμων, ὅστις ὢν πένης γαμεῖ
καὶ παιδοποιεῖθ'. ὡς ἀλόγιστός ἐστ' ἀνήρ,
ὃς μήτε φυλακὴν τῶν ἀναγκαίων ἔχει,
μήτ' ἂν ἀτυχήσας εἰς τὰ κοινὰ τοῦ βίου
5 ἐπαμφιέσαι δύναιτο τοῦτο χρήμασιν,
ἀλλ' ἐν ἀκαλύπτῳ καὶ ταλαιπώρῳ βίῳ
χειμαζόμενος ζῇ, τῶν μὲν ἀνιαρῶν ἔχων
τὸ μέρος ἁπάντων, τῶν δ' ἀγαθῶν οὐδὲν μέρος·
ὑπὲρ γὰρ ἑνὸς ἀλγῶν ἅπαντας νουθετῶ.

929 K Κρωβύλῃ τῇ μητρὶ πείθου καὶ γάμει τὴν συγγενῆ.
(*incerta fragm.*)

405, 406 K ὅστις πένης ὢν ζῆν ἐν ἄστει βούλεται,
ἀθυμότερον ἑαυτὸν ἐπιθυμεῖ ποεῖν·
ὅταν γὰρ εἰς τρυφῶντα καὶ σχολὴν ἄγειν
δυνάμενον ἐμβλέψῃ, τότ' αὐτὸν ἔστ' ἰδεῖν
5 ὡς ἄθλιον ζῇ καὶ ταλαίπωρον βίον.

. . . .

κακῶς ὁ δεσπότης βεβούλευται πάνυ·
ἐν ἀγρῷ γὰρ οἰκῶν οὐ σφόδρ' ἐξηλέγχετο
τῆς μερίδος ὢν τῆς οὐδαμοῦ τεταγμένος,[2]
εἶχεν δὲ παραπέτασμα τὴν ἐρημίαν.

[1] καὶ τῶν ἁπάντων ἄντικρυς, Kock, from Spengel's καὶ τῶν πατρῴων ἄντικρυς. | κιπαντωναντεκεινες, Cod. V. | καὶ πάντων ἀντ' ἐκείνης, Meineke. [2] τεταγμένος, Mein., for τεταγμένης.

and no mistake, as mistress of house and lands and of everything, O Apollo—the sorest sore of all. Sour is she toward all—not me alone—toward my son even more and toward my daughter.[1]

B

You tell of an affair where resistance is in vain.

A

I know it well.

O thrice unlucky he who though poor marries and begets children. How irrational is a man who has neither taken precaution for necessities, nor, if he meet with misfortune in the common events of life, would be able to cloke this with money, but lives storm-tossed in the midst of an unsheltered life of hardship, with his share of all distresses but no share of blessings! For I, though suffering for one alone, admonish all.

Obey Crobyle, your mother, and marry your kinswoman.

PARMENON (?)

Whoever wishes, though a poor man, to live in the city is desirous of making himself still more despondent. For whenever he turns his eyes upon the luxurious man who is able to live at his ease, then it is possible for him to see what a life of wretched hardship is his own.

. . . .

Our master has counselled very badly. For while he lived in the country, he, as belonging to the class that has no definite position, was not open to much criticism but was curtained off by solitude.

[1] See Le Grand, *Daos,* p. 165, note 1.

408 K *ἆρ' ἐστὶν ἀρετῆς καὶ βίου διδάσκαλος*
ἐλευθέρου τοῖς πᾶσιν ἀνθρώποις ἀγρός.

407 K *ὦ Παρμένων, οὐκ ἔστιν ἄγαθον τῷ βίῳ*
φυόμενον ὥσπερ δένδρον ἐκ ῥίζης μιᾶς,
ἀλλ' ἐγγὺς ἀγαθοῦ παραπέφυκε καὶ κακόν,
ἐκ τοῦ κακοῦ τ' ἤνεγκεν ἀγαθὸν ἡ φύσις.

410 K *ἀεὶ τὸ λυποῦν ἀποδίωκε τοῦ βίου·*
μικρόν τι τὸ βίου καὶ στενὸν ζῶμεν χρόνον.

411 K *οὐκ ἔστιν εὑρεῖν βίον ἄλυπον οὐδενός.*

ΠΩΛΟΥΜΕΝΟΙ

Supplementum Comicum, Demianczuk, p. 58.

ἀγγαροφόρει[1] *καὶ ταῦθ' ἃ νῦν ποιεῖς πόει,*
ἐξὸν διαρρηγνύμενον ἀγαθῶν μυρίων
σιτιζόμενον τὴν νύκτα καὶ τὴν ἡμέραν
διάγειν.

420 K ⌜*τί, ὦ*⌝[2] *τάλας, ἕστηκας ἔτι πρὸς ταῖς θύραις*
τὸ φόρτιον θείς; σιτόκουρον ἄθλιον,
⌜*ἄχρηστον*⌝[2] *εἰς τὴν οἰκίαν εἰλήφαμεν.*

421 K *οὐ πανταχοῦ τὸ φρόνιμον ἁρμόττει παρόν,*
καὶ συμμανῆναι δ' ἔνια δεῖ.

[1] For *ἄγγαρος* = *ἀκρατής*, see *Θαΐς*, fragm. from *Suppl. Com*
[2] *τί ὦ* and *ἄχρηστον*, add. Porson.

FRAGMENTS FROM IDENTIFIED PLAYS

PARMENON (?)

Surely the country is for all men a teacher of virtue and of the freeman's life.

"Every Rose conceals a Thorn."

There is no blessing, Parmenon, in life that springs like tree from single root, but near to blessing, and beside it, grows up evil too; and nature from the evil brings forth good.

Chase ever from thy life what brings annoy. The span of life we live is something brief, the time is scant.

It is impossible to discover anyone whose life is immune from trouble.

THOSE OFFERED FOR SALE

(To the two fragments previously identified from this play may now be added one from the "Supplementum Comicum" (Demianczuk, p. 58)).

Fare on in your unbridled course and keep on doing this which now you do, since it's permitted you to spend your time bursting with countless good things, battening on food by night and day.

Why, O wretch, laying your burden down, are you still standing by the door? We've taken into our house a mere bread-consumer, miserable and useless!

"Aliquando et insanire jucundum est."—SENECA.

Not everywhere is the presence of prudence timely, but on occasion we should even join in madness.

ΡΑΠΙΖΟΜΕΝΗ

425 K ὁ μὴ δεχόμενος τῶν θεῶν τὸ σύμφορον
αὐτῷ διδόντων ἕνεκα τοῦ ζῆν βούλεται[1]
. . . .[2] τὸ δ' ἀτυχεῖν ἢ τὸ μὴ
θεὸς δίδωσιν, οὐ τρόπου δ'[3] ἁμαρτία.

426 K ἀτύχημα κἀδίκημα[4] διαφορὰν ἔχει·
τὸ μὲν διὰ τύχην γίνεται, τὸ δ' αἱρέσει.

427 K ἆρ' ἐστὶν ἀγαθῶν πᾶσι πλείστων <αἰτία>[5]
ἡ σύνεσις, ἂν ᾖ πρὸς τὰ βελτίω σοφή.

433 K ἔρχεται τἀληθὲς ἐς φῶς ἐνίοτ' οὐ ζητούμενον.

ΣΙΚΥΩΝΙΟΣ

438 K . . . . . ἅβραν γὰρ ἀντωνούμενος
ἐρωμένην αὐτῇ μὲν οὐ παρέδωκ' ἔχειν
τρέφει δὲ χωρίς, ὡς ἐλευθέραν πρέπει.

439 K εὐλοιδόρητον, ὡς ἔοικε, φαίνεται
τὸ τοῦ στρατιώτου σχῆμα καὶ τὸ τοῦ ξένου.

440 K ὁ πλέων κατήχθη, κρίνεθ' οὗτος πολέμιος·
ἐὰν δ'[6] ἔχῃ τι μαλακόν,[7] ἀγγαρεύεται.

441 K κακὴ μὲν ὄψις, ἐν δὲ δείλειαι φρένες.

[1] οὐ βούλεται, MS./Grot. omits οὐ *metri causa*.
[2] Supply? *e.g.* ἀτυχεῖν μάλισθ' οὗτος· Allinson.
[3] MSS. have ἔσθ' before ἁμαρτία. Omit *metri causa* (transfer to context), Allinson.
[4] Contrasted also by Aristotle, *Nich. Eth.* 5, 8, 7.
[5] αἰτία, Cobet conj./ἀξία, MS.
[6] Bentley add δ'. [7] See fragm. 395 K.

FRAGMENTS FROM IDENTIFIED PLAYS

THE GIRL WHO GETS FLOGGED

He who refuses the benefits offered him by the gods towards his living, wishes (to be unfortunate at all hazards). But a god it is that bestows or withholds misfortune and the error is not inherent in character.

Misfortune and injury differ: the one arises from chance, the other from choice.[1]

Intelligence, if it is clever in the direction of the better, is responsible for the greatest benefits for all.

The Truth, sometimes not sought for, comes forth to the light.

THE MAN FROM SICYON

For, buying in her stead [2] a dainty lady's maid, he loved her and did not hand her over to his wife's control but keeps her separately as befits a free-born woman.

Open to reproach, as is natural, seems the mien both of the soldier and of the stranger.

If a voyager puts into port he is adjudged an enemy and is mulcted [3] (by the customs officers) in whatever he has that yields to confiscation.

An aspect base, and vile the mind within.

[1] A distinction served up by Menander from Aristotle.
[2] For a similar "rotation in office" and the replacing of the maid dismissed by Crobyle, see above, fragm. 402 K.
[3] Literally: his possessions are *pressed into service*.

442 K Στρατοφάνη, λιτόν ποτ' εἶχες χλαμύδιον καὶ
παῖδ' ἕνα.

443 K ὡς αἰεὶ τὸν ὁμοῖον ἄγει θεὸς ὡς τὸν ὁμοῖον.[1]

ΣΤΡΑΤΙΩΤΑΙ

447 K ἀπορῶν τι βούλευσαι κατὰ σαυτὸν γενόμενος·
τὸ συμφέρον γὰρ οὐχ ὁρᾶται τῷ βοᾶν,
ἐν τῷ πρὸς αὑτὸν δ' ἀναλογισμῷ φαίνεται.

448 K οὐδεὶς ξύνοιδεν ἐξαμαρτάνων πόσον[2]
ἁμαρτάνει τὸ μέγεθος, ὕστερον δ' ὁρᾷ.

ΣΥΝΑΡΙΣΤΩΣΑΙ

449 K Ἔρως δὲ τῶν θεῶν
ἰσχὺν ἔχων πλείστην ἐπὶ τούτου δείκνυται·[3]
διὰ τοῦτον ἐπιορκοῦσι τοὺς ἄλλους θεούς.

450 K ἀστεῖον τὸ μὴ
συνάγειν γυναῖκας μηδὲ δειπνίζειν ὄχλον,
ἀλλ' οἰκοσίτους[4] τοὺς γάμους πεποηκέναι.

451 K (A) ἂν ἔτι πιεῖν μοι δῷ τις. (B) ἀλλ' ἡ βάρβαρος
ἅμα τῇ τραπέζῃ καὶ τὸν οἶνον ᾤχετο
ἄρασ' ἀφ' ἡμῶν.

452 K τρισάθλιόν γε καὶ ταλαίπωρον φύσει
πολλῶν τε μεστόν ἐστι τὸ ζῆν φροντίδων.

[1] Note dactylic metre. [2] πόσον, Kock./ ὅσον, Meineke.
[3] Transposed, *metri causa*, for ἰσχὺν ἐπὶ τούτου δείκ. πλ. ἔχων, Kock. [4] See above, fragm. 103 K.

FRAGMENTS FROM IDENTIFIED PLAYS

Stratophanes, once on a time you had one slave only and a plain little cloak.[1]

"Birds of a Feather."

How universally God joineth like to like!

THE SOLDIERS

When at a loss about something go and take counsel by yourself. For in the midst of shouting the advantageous course is not to be seen, but as one reasons with oneself it shines out clear.

While in the very act no one is conscious of the greatness of his sin, but later on he sees.

THE LADIES AT LUNCHEON

Now herein 'tis proved that of the gods Love has the greatest power. For his sake they swear falsely by the other gods.

A clever scheme this, not to get a lot of women together and entertain a crowd but to have made your wedding-feast for home-eaters.

(A) If someone will give me something more to drink.
(B) But that barbarian maid went and carried off from us the wine along with the food-trays.

Life in the nature of things is thrice wretched and distressful and is filled with many cares.

[1] *cf. The Toady*, line 43.

453 K *καὶ τὸν ἐπὶ κακῷ*
γινόμενον ἀλλήλων ἀγαπησμόν, οἷος ἦν.

454 K *πατὴρ δ' ἀπειλῶν οὐκ ἔχει μέγαν φόβον.*

ΤΙΤΘΗ

461 K *εἴ[1] τις ὑμῶν παιδίον*
ᾐτήσατ' ἢ κέχρηκεν, ἄνδρες γλυκύτατοι.

460 K *οἱ τὰς ὀφρῦς αἴροντες ὡς ἀβέλτεροι*
καὶ "σκέψομαι" λέγοντες· ἄνθρωπος γὰρ ὢν
σκέψει σύ; περὶ τοῦ;[2] δυστυχεῖς ὅταν τύχῃ·
αὐτόματα γὰρ τὰ πράγματ' ἐπὶ τὸ συμφέρον
5 *ῥεῖ κἂν καθεύδῃς ἢ πάλιν τοὐναντίον.*

ΤΡΟΦΩΝΙΟΣ

(Α)

462 K *ξένου τὸ δεῖπνόν ἐστιν ὑποδοχῆς.*

(ΜΑΓΕΙΡΟΣ)

τίνος;
ποδαποῦ; διαφέρει τῷ μαγείρῳ τοῦτο γάρ·
οἷον τὰ νησιωτὰ[3] ταυτὶ ξενύδρια
ἐν προσφάτοις ἰχθυδίοις τεθραμμένα
5 *καὶ παντοδαποῖς, τοῖς ἁλμίοις μὲν οὐ πάνυ*
ἁλίσκετ', ἀλλ' οὕτω παρέργως ἅπτεται·
τὰς δ' ὀνθυλεύσεις καὶ τὰ κεκαρυκευμένα
μᾶλλον προσεδέξατ'· Ἀρκαδικὸς τοὐναντίον

[1] *εἴ τις*, Porson./ *ἦν ἄν*, Mein. with query.
[2] *σύ; περὶ τοῦ;* Cobet./ *τί περὶ τοῦ* or *σὺ περί του* *vulgo*.
[3] Leo, *τὰ μὲν νησαῖα.*/ *νησιωτικά*, Kock.

. . . and this mutual affection based on mischief, what a thing it was!

In a father's threats inheres no overpowering dread.

THE WET-NURSE

(For this as alternative title to "The Girl from Samos" see above, p. 136, *note* 1.)

If ever some one of you, sweet sirs, asked to borrow or has loaned a baby.

They who raise their brows like dunces and say: "I will consider"—What, though human, you will consider? About what? You suffer mischance whenever it happens so, for the current of events, even if you sleep, automatically runs towards prosperity or, again, flows the other way.

TROPHONIUS

A

The dinner is for the reception of a stranger.

CATERER

Of whom? From what country? For this makes a difference to the cook. For instance: these precious guests from the islands, brought up on all kinds of fresh fish, are not very much captivated by salt sea-food but partake of it by the way, whereas they are the rather attracted to dressed meats, seasoned and served with savoury sauces. An Arcadian, on the other hand, as an inlander, is

ἀθάλαττος ⌜ὢν⌝[1] τοῖς λ⌜ε⌝παδίοις[2] ἁλίσκεται·
10 Ἰωνικὸς πλούταξ· ὑποστάσεις ποῶ,[3]
κάνδαυλον, ὑπηβινητιῶντα βρώματα.

463 K τὸ μηθὲν[4] ἀδικεῖν καὶ φιλανθρώπους ποεῖ.

ΥΔΡΙΑ

466 K ὡς ἡδὺ τῷ μισοῦντι τοὺς φαυλοὺς τρόπους
ἐρημία, καὶ τῷ μελετῶντι μηδὲ ἓν
πονηρὸν ἱκανὸν κτῆμ' ἀγρὸς τρέφων καλῶς.
ἐκ τῶν ὄχλων δὲ ζῆλος, ἥ τε κατὰ πόλιν
5 αὕτη τρυφὴ λάμπει μέν, ἐς δ' ὀλίγον χρόνον.

467 K γέροντα δυστυχοῦντα τῶν θ' αὑτοῦ κακῶν
ἐπαγόμενον λήθην ἀνέμνησας πάλιν
ἐπὶ τἀτυχεῖν τ' ἤγειρας.

468 K εὐθὺς καταχρήσεσθ' αὐτὸν ἀνορωρυγμένην
ταύτην ἰδόντα.

469 K οἱ Θρᾷκες, Λίβυ,
Τρῶες καλοῦνται· πάντα νῦν ἤδη 'σθ' ὁμοῦ.

470 K οἱ δὲ κατὰ χειρῶν λαβόντες περιμένουσι, φίλτατε.[5]

ΥΜΝΙΣ

472 K νὴ τὴν Ἀθηνᾶν, μακάριόν γ' ἡ χρηστότης
πρὸς πάντα καὶ θαυμαστὸν ἐφόδιον βίῳ.

[1] ὢν Mein. / ἐν MS.
[2] λεπαδίοις, Madvig, dim. of λεπάς. / λοπαδίοις, MSS., see Durham, *Vocabulary of Menander*, p. 75.
[3] ποιῶ, Coräes. / ποιῶν, MS.
[4] μηθέν, MS. A. / μηδὲν, Kock.
[5] φίλτατε, ? Kock. / φίλτατοι, MS.

captivated by limpets. An Ionian is a wealthy wanton; for him I prepare jelly-soups, Lydian entrées, meats that irritate desire.

To refrain from all injustice renders us also humane.

THE URN

How sweet a thing is solitude for him who hateth mean, bad ways; and for him that hath not one design that's evil how adequate a possession a farm that keeps him well. For from the throng comes stimulating rivalry, and this city luxury is brilliant, it is true, but for brief time.[1]

You have stirred once more an old man's memory while he strove in his misfortune to cover up his ills in Lethe and you have roused him to his misery.

. . . to make away with himself as soon as he saw it (*i.e.* the urn) dug up.

The Thracians, O Libys, are called "Trojans"! Now-a-days everything is all a jumble![2]

They've had their finger-bowls, my dear, and now await . . .

HYMNIS[3]

Uprightness, by Athena, is in all respects a blessed and marvellous viaticum in life. After chatting with

[1] *cf. The Farmer,* line 80.

[2] So one might cavil to-day at the loose inclusion of the Bulgarians in the Slavic group.

[3] Cited as a man's name (see Kock), but also found as a woman's name, *cf.* Lucian, *Dial. Meretr.* 13.

τούτῳ λαλήσας ἡμέρας σμικρὸν μέρος
εὔνους ἐγὼ νῦν εἰμι. "πειστικὸν λόγος"
5 πρὸς τοῦτ' ἂν εἴποι τις μάλιστα τῶν σοφῶν.
τί οὖν ἑτέρους λαλοῦντας εὖ βδελύττομαι;
τρόπος ἔσθ' ὁ πείθων τοῦ λέγοντος, οὐ λόγος.
τὸ γὰρ λέγειν εὖ δεινόν ἐστιν εἰ φέροι
βλαβήν τινα.[1]

ΥΠΟΒΟΛΙΜΑΙΟΣ ἢ ΑΓΡΟΙΚΟΣ

481 K τοῦτον εὐτυχέστατον λέγω,
ὅστις θεωρήσας ἀλύπως, Παρμένων,
τὰ σεμνὰ ταῦτ' ἀπῆλθεν, ὅθεν ἦλθεν, ταχύ,
τὸν ἥλιον τὸν κοινόν, ἄστρ', ὕδωρ, νέφη,
5 πῦρ· ταὐτά, κἂν ἑκατὸν ἔτη βιῷς, ἀεὶ
ὄψει παρόντα, κἂν ἐνιαυτοὺς σφόδρ' ὀλίγους,
σεμνότερα τούτων ἕτερα δ' οὐκ ὄψει ποτέ.
πανήγυριν νόμισόν τιν' εἶναι τὸν χρόνον,
ὅν φημι, τοῦτον ἢ 'πιδημίαν ἐν ᾧ
10 ὄχλος, ἀγορά, κλέπται, κυβεῖαι, διατριβαί.
ἂν πρ⌜ῷος⌝[2] ἀπίῃς καταλύσεις, βελτίονα
ἐφόδι' ἔχων ἀπῆλθες, ἐχθρὸς οὐδενί·
ὁ προσδιατρίβων δ' ἐκοπίασ⌜εν⌝ ἀπ⌜ο⌝λέσας[3]
κακῶς τε γηρῶν ἐνδεής του[4] γίνεται,
15 ῥεμβόμενος ἐχθροὺς ηὗρ', ἐπεβουλεύθη ποθέν,
οὐκ εὐθανάτως ἀπῆλθεν ἐλθὼν εἰς χρόνον.

[1] Kock adds *vv.* 8 and 9 from Maximus, *Conf. Serm.* 15, p. 580.
[2] πρῷος, Preller. / πρῶτον or πρῶτος, MSS.
[3] δ' ἐκοπίασεν ἀπολέσας, Porson, Mein., but Mein. *Philol.* xiii. 525 defends the common reading δὲ κοπιάσας ἀπώλεσεν. / σκοπίασας ἀπώλεσεν, Cod. A, Kock.
[4] του, MS. / που, Haupt., Kock.

---

[1] Possibly a changeling, but there is no proof of this.

this man for a small part of a day I am now his well-wisher. To this some one of the sages might certainly say, "Eloquence is a persuasive thing." Why, then, do I feel a loathing for the others who talk well? It's the character of the speaker that does the persuading, not eloquence. For eloquent speech, if it entail damage, is something dire.

THE COUNTERFEIT BABY[1] *or* THE RUSTIC

(*Quintilian* (1. 10. 18; 10. 1. 70) *praises specifically this comedy with others. The same title was also used by Cratinus Minor, Alexis, Philemon, and Eudoxus. The Latin play of Caecilius preserves the names of the characters found in the Greek original.*)

"*Life's passing show.*"

That man, O Parmenon, I count most fortunate
Who quickly whence he came returns, when he, unvexed,
Has looked on these majestic sights—the common sun,
Water and clouds, the stars and fire. If thou shalt live
An hundred years, or very few, thou'lt always see
These same sights present, grander ones thou'lt ne'er behold.
So count this time I speak of as some festival
Or city visit where one sees the market-place,
The crowd, the thieves, the dice, the loungers at the clubs,
Then, if thou'rt off betimes unto thy lodging-place,
Thou go'st with fuller purse and none thine enemy,
While he that tarries longer, worn, his money gone,
Grows old and wretched and forever knows some lack,
A vagrant he, the sport of enemies and plots.
Gaining no easy death the transient guest[2] returns.

[2] Or transl. "by staying out his time." *cf.* Dübner: *longaevus.*

482, 483K *παύσασθε νοῦν ⌜λέγ⌝οντες·*[1] *οὐδὲν γὰρ πλέον*[2]
ἀνθρώπινος νοῦς ἐστιν, ἀλλ' ὁ τῆς Τύχης
(εἴτ' ἐστὶ τοῦτο πνεῦμα θεῖον εἴτε νοῦς)
τοῦτ' ἔστι τὸ κυβερνῶν ἅπαντα καὶ στρέφον
5 *καὶ σῴζον, ἡ πρόνοια δ' ἡ θνητὴ καπνὸς*
καὶ φλήναφος. πείσθητε κοὐ μέμψεσθέ με·
πάνθ' ὅσα νοοῦμεν ἢ λέγομεν ἢ πράττομεν
Τύχη 'στίν, ἡμεῖς δ' ἐσμὲν ἐπιγεγραμμένοι.

. . . .

Τύχη κυβερνᾷ πάντα· ταύτην καὶ φρένας
10 *δεῖ καὶ πρόνοιαν τὴν θεὸν καλεῖν μόνην,*
εἰ μή τις ἄλλως ὀνόμασιν χαίρει κενοῖς.

484 K *τὰ δεύτερ' ἀεὶ τὴν γυναῖκα δεῖ λέγειν,*
τὴν δ' ἡγεμονίαν τῶν ὅλων τὸν ἄνδρ' ἔχειν.
οἶκος δ' ἐν ᾧ τὸ πάντα πρωτεύει γυνή,
οὐκ ἔστιν ὅστις πώποτ' οὐκ ἀπώλετο.

485 K *τοῦτο μόνον ἐπισκοτεῖ*
καὶ δυσγενείᾳ καὶ τρόπου πονηρίᾳ
καὶ πᾶσιν οἷς ἔσχηκεν ἄνθρωπος κακοῖς,
τὸ πολλὰ κεκτῆσθαι· τὰ δ' ἄλλ' ἐλέγχεται.

486 K *οὐ παντὸς ἀγαθοῦ τὴν πρόνοιαν αἰτίαν*
κρίνων ἂν ὀρθῶς ὑπολαβεῖν τίς μοι δοκεῖ,
ἀλλ' ἔστι καὶ ταὐτόματον ἔνια χρήσιμον.

487 K *ἀεὶ κράτιστόν ἐστι τἀληθῆ λέγειν.*
ἐν παντὶ καιρῷ τοῦτ' ἐγὼ παρεγγυῶ
εἰς ἀσφάλειαν τῷ βίῳ πλεῖστον μέρος.

[1] *λέγοντες*, Kock. / *ἔχοντες*, MS.
[2] *πλέον*, condemned by Mein. and Kock (*q.v.*).

FRAGMENTS FROM IDENTIFIED PLAYS

"Fortune holds the helm."

Have done with talking of intellect; for the human intellect amounts to nothing, while Fortune's—whether we call it divine spirit or intellect —*this* is what steers all and veers and saves, whereas mortal forethought is smoke and nonsense. Take my advice and you'll not blame me: everything that we think or say or do is Fortune, and we are but countersigners . . . Fortune ever holds the tiller. This goddess alone we ought to speak of as both intellect and forethought unless we perversely take pleasure in empty names.

" The woman should follow, not lead, through life."

Woman should always take the second place in speaking and the man should take the lead in all. For there is never a household, wherein a woman holds first place in all things, which does not go to utter ruin.

This only, the possession of much wealth, casts a veil over both ignoble birth and wicked character and all the ills that man is heir to, but all else has the veil withdrawn.

Anyone who decides that forethought is not responsible for every blessing would have, I think, a correct opinion; nay, there are times when mere chance is useful.

'Tis always best to tell the truth. At every crisis I recommend this as a chief contribution to security in life.

488 K *πολλῶν κατὰ γῆν καὶ κατὰ θάλατταν θηρίων*
ὄντων, μέγιστόν ἐστι θηρίον γυνή.

489 K *Ἄπολλον, ἀλλὰ σκαιὸν οὐ μετρίως λέγεις,*
μετὰ μαρτύρων ἀτυχεῖν, παρὸν λεληθέναι.

490 K *δυσπαρακολούθητόν τι πρᾶγμ' ἐστὶν Τύχη.*

494 K *μικρὰ Παναθήναι' ἐπειδὴ δι' ἀγορᾶς πέμποντά σε,*
Μοσχίων, μήτηρ ἑώρα τῆς κόρης ἐφ' ἅρματος.

ΦΑΝΙΟΝ

497 K *⌜ὁπ⌝οῖα*[1] *δὴ φιλοῦσιν ἰατροὶ λέγειν*
τὰ φαῦλα μείζω καὶ τὰ δείν' ὑπέρφοβα,
πυργοῦντες αὑτούς——

498 K *ὑπελήλυθέν τέ μου*
νάρκα τις ὅλον τὸ δέρμα.

499 K *ἄνθρωπος ὢν ἥμαρτον· οὐ θαυμαστέον.*

500 K *φειδωλὸς ἦν καὶ μέτριος ἀγοραστής.*

Ex Ori Milesii scriptis (Reitzenstein)

πότων[2] *τε καὶ κώμων ἅπαντες ᾔδεμεν.*

[1] *ὁποῖα*, Bergk and Colet./ *οἷα*, MS.
[2] For *εἰδέναι* c. gen. see Kretschmar, *de Menandri reliquiis*, p. 114.

FRAGMENTS FROM IDENTIFIED PLAYS

Though many the wild beasts on land and in the sea, the beastliest one of all is woman.

By Apollo, you talk like a lout and observe no moderation, airing your misfortunes before witnesses, when it is possible to keep them unknown.

A thing hard to track is Fortune.

When the maiden's mother saw you from their wagon,[1] Moschion,[2]
At the Small Panathenaea,[3] passing through the market-place—

PHANIUM

Just as physicians, you know, by way of building a towering reputation, are wont to diagnose insignificant troubles as greater ones and to exaggerate real dangers——

Over my whole skin has crept a kind of numbness.

Being human I erred; there is no need for surprise.

He was a thrifty and moderate purchaser.

We all were experts in drink and in carousals.

[1] Perhaps "on your chariot."
[2] Moschion = calf. The type for "calf"-love (*cf.* "young buck") in the New Comedy; *cf. The Girl from Samos,* etc.
[3] The annual or "lesser" celebration.

THE GHOST

Terence, in the prologue to his "Eunuchus," while making one of his chronic attacks upon his rival Luscius Lavinius, says that the latter has ruined "The Ghost" of Menander in spite of his careful translation from Greek. Donatus, in his commentary upon this passage (Ter. "Eun." prol. 9), gives a brief summary of the plot of "The Ghost." In substance he says: A young man has a stepmother who, before she married his father, has had by a neighbour a daughter. The maiden, whom she wishes to have continually near her, is brought up secretly in the adjoining house, and the party wall between the neighbour's and her husband's house is pierced by a passage with its entrance made to resemble a shrine which she covers with garlands and boughs. Under the pretext of ritual performances she is able to enjoy regular visits from her daughter. The young woman, however, is seen by the stepson, who at first is terrified, as he takes the maiden for a ghost. Further encounters change terror into love, and a happy marriage is arranged with the consent of all parties concerned.

This commentary has made possible the identification of certain fragments. On a strip of parchment in the Imperial Public Library of Petrograd[1] *Jernstedt recognized in* 1891 *portions of "The Ghost" (Phasma) of Menander. The two sides of the strip yield fifty incomplete but fairly intelligible lines. Eighteen of the verses had been previously published*

[1] For the history of this and the two other strips of parchment see Körte[2] (Introd. pp. liv., lvi) and Capps, *Menander*, p. 34. Also see above, p. 10, on the St. Petersburg fragm. included in *The Arbitrants.*

with the addition of another overlapping fragment of seven lines, and were included (see Kock, "Comic. Attic. Fragmenta," No. 530) among Menander's unidentified fragments. Thus there are now fifty-six nearly consecutive lines and one other fragment of two lines known to be from this comedy.

DRAMATIS PERSONAE

1. A Family Divinity (*doubtless connected with the ritual at the sham shrine*). *Perhaps, after a dialogue with Pheidias and his exit at line* 8, *this divinity in one of Menander's belated*[1] *prologues explains the situation to the audience* (*cf.* l. 19).[2]
2. Pheidias, *the stepson.*
3. A Servant (*a Freedman*) *or* Paedagogus.
4. The Ghost (*i.e. the stepmother's daughter*).
5. A Cook (*in fragm.* 501 K).

Scene: *Athens* (?). *Two adjoining houses with a concealed communicating passage.*

---

[1] See the position of the "prologue" in the *Periceiromene.*

[2] Körte assumes the presence of two divinities in lines 1–25 and illustrates by the personification of "Luxuria" and "Inopia" in the *Trinummus* of Plautus. For the single tutelary divinity *cf.* Menander's *Hero.* Sudhaus (2nd ed.) says: "Prologus non daemon est, sed homo."

ΦΑΣΜΑ

St. Pet. fragm.

(A) . . . . τῶν Διο˥νυσίων . . . .
. . . . ἐπιτελεῖν συλλαμβάνης
. . . . τὸ˥ν νυμφίον σαυτὸν φρονε˹ῖ˺ν
. . . . τῆ˥ς παρθένου τὴν μητέρα
5 . . . . ἑτ˥έρῳ τοῦθ' ὁμομητρίῳ τινί
. . . . μὴ παραδῷς, πρὸς τῶν θεῶν,
˹πρόφασιν κατ˺ὰ σαυτοῦ μηδεμίαν· οὕτω πόει.
(B) ˹εἶεν, ποήσω τ˺οῦτο· τί γὰρ ἄν τις πάθοι.
(A) ˹ἣ δ' οὐχὶ φάσμ'˺ ἔστ', ἀλλὰ παῖς ἀληθινὴ
10 ˹ἐκ τῆσδε γεννη˺θεῖσα τῆς γαμουμένης.
˹τίκτει γὰρ ἡ˺ μήτηρ πρὶν ἐλθεῖν ἐνθάδε
˹ἐκ γείτονος˺ ταύτην, δίδωσι τ' ἐκτρέφειν
˹τίτθῃ, μεθ' ἧς ν˺ῦν ἐστιν ἐν τῶν γ<ε>ιτόνων,
˹ἔνδον τρεφομ˺ένη καὶ φυλαττομένη κόρη,
15 ˹ἀνὴρ ὅταν ἔλθῃ˺ δεῦρο, τὸν δ' ἄλλον χρόνον
˹ὁπόταν ἀπῇ πλέω˺ν φυλακῆς τ' ἐλάττονος
˹δέῃ, λιποῦσ' ἣν εἶ˺χεν οἰκίαν τότε
˹ἐνταῦθα φαίνεται˺. τίν' οὖν φαντάζεται
˹ἐνθάδε τρόπον; τ˺ουτὶ γὰρ ἔτι ποθεῖτ' ἴσως
20 ˹μαθεῖν σαφέστερ˺ον. πεπόηκεν ἡ γυνὴ

For additions (conjectural) to text by Körte, Jernstedt, Kock, etc., see K[2], and Kock, *Com. Frag.* iii. pp. 151–155. For other conjectural supplements see Sudhaus[2] and Hutloff (appendix to *de Men. Epitr.* pp. 71 ff.) who assume that lines 1–25 are from the prologue, all spoken by the young man (with self-dialogue).

9 Assigned to "A" (the Divinity), Allinson.

10 Suppl. Allinson. / αθεῖσα, MS. / ἀπαλλα˥χθεῖσα, S[2]. / λάθρᾳ δὲ παιδευ˥θεῖσα, Kock.

14 τρεφομένη or ἐχομένη, Wilam.

16 Kock suppl. / ˹ὅτ' οἴχετ' ἀποδημῶ˺ν, S[2].

17 Allinson suppl. // χεν not κεν in MS., Hutloff. / εἴλη˥χεν, S[2]. 18 Allinson suppl.

FRAGMENTS FROM IDENTIFIED PLAYS

THE GHOST

(After some six, only partly intelligible, verses a continuous translation is given of the text with the conjectural additions.)

A (?)

. . . . of the Dionysia . . . . . .
. . . . the accomplishing you may grasp
. . . . the bridegroom yourself to be prudent
. . . . the maiden's mother.
. . . . this to some other, a brother on the mother's side.
. . . . do not, for the gods' sake, give away any pretext against yourself. Thus do.

B (PHEIDIAS ?)

Very well, thus will I act. For what else could one do? [*Exit Pheidias ?*

SCENE. (*Prologue.*)

A (*? The Divinity to the Spectators*)

Now she is not a ghost, but a real maiden born 10 of this one who lives here as wedded wife. For the mother gave birth to her by a neighbour before she came here and gave her to a nurse to rear, and the maiden is now with her in the house of our neighbours, brought up within and under careful guard whenever the husband comes here, but the rest of the time, whenever he's off on a voyage and there is need of less precaution, she leaves the house where she keeps herself meanwhile and appears here. In what way, then, does this apparition come here? For it is this, perhaps, that you are wishing 20 to learn more clearly. By dividing the wall the

⌜διελοῦσα τὸν τοῖχον⌝ διέξοδόν τινα
⌜ὅπως ἂν οἷαί τ' ὦσι⌝ πάντ' ἐπισκοπεῖν.
⌜ἡ γὰρ διέξοδος κε⌝κάλυπται ταινίαις
⌜θαλλοῖς θ' ὅπως μήτις προ⌝σελθὼν καταμάθῃ.
25 ⌜ἔστιν δὲ καὶ βωμός⌝ τις ἔνδον τῆς θεοῦ

(*Lacuna? of perhaps* 10 *verses.*)

SCENE. (? ΠΑΙΔΑΓΩΓΟΣ, ΦΕΙΔΙΑΣ)

. ναт . . . . . ισι . . . .
(Παι.) πῶς εἰσιν οἱ πυροὶ ⌜κατ' ἀγορὰν ὤνιοι;⌝
(Φει.) τί δέ σοι μέλει τοῦτ'; (Παι.) οὐθέν,⌜ἀλλὰ τῷ λόγῳ⌝
εἰς τὴν ἀλήθειαν καταχρήσα⌜σθαι δοκῶ.⌝
30 ἂν τίμιος δακέτω σ' ὑπὲρ ἐμ⌜οῦ τοῦτο τοῦ⌝
πένητος. αἰσθοῦ σαυτὸν ὄντα, ⌜Φειδία,⌝
ἄνθρωπον, ἄνθρωπον δὲ καὶ ⌜τὸν ἄθλιον,⌝
ἵνα μὴ 'πιθυμῇς τῶν ὑπὲρ σ⌜ὲ πραγμάτων.⌝
ὅταν δ' ἀγρυπνεῖν εἴπῃς, τίς ε⌜ἶ σαυτὸν σκοπῶν⌝
35 τὴν αἰτίαν γνώσει· περιπατεῖς ⌜κατ' ἀγοράν.⌝
εἰσῆλθες εὐθύς, ἂν κοπιάσῃς τ⌜ὼ σκέλη⌝
μαλακῶς ἐλούσω, πάλιν ἀναστ⌜ὰς ἐνέφαγες⌝
πρὸς ἡδονήν· ὕπνος αὐτὸς ὁ βί⌜ος ἐστί σου.⌝
τὸ πέρας· κακὸν ἔχεις οὐδέν, ἡ ν⌜όσος τρυφὴ⌝
40 ἔσθ' ἣν διῆλθες—φορτικώτερο⌜ν δέ τι⌝
ἐπέρχεταί μοι, τρόφιμε, συγγνώ⌜μην ἔχε,⌝

21 διελοῦσα, Wilam. 22 Kock suppl.
23 Allinson suppl.
24 θαλλοῖς, Kock. // θ' ὅπως μήτις, Allinson. // προ⌝σελθὼν, J[2].
26 ff. Sc. The Παιδαγωγός, so designated by K[2], S[2]. // Or "Servant"? 28 δέ σοι, MS. / δ' ἐμοί, Wilam.
29 δοκῶ, K[2]. / θέλω, Jern.
30 τίμιος, MS. / τίμιοι, Wilam., K[2]. // Wilam. suppl. at end.
31 Φειδία, Cobet suppl.
33 σε πραγμάτων, Wilam. / ὑπὲρ σ⌜αυτὸν μάτην⌝, S[2].
34 εἶ σαυτὸν σκοπῶν, Wilam.

woman has made a communicating passage, that they may be able to keep watch on everything. For the passage-way is completely concealed by fillets and boughs that nobody on coming in may notice it. And there is also an altar to the goddess within . . . .

(*About* 10 *verses are lacking.*)

SCENE. SERVANT (*? a freed man*) AND PHEIDIAS

. . . .

SERVANT

How is wheat selling to-day?

PHEIDIAS

What does that matter to you?

SERVANT

Oh, nothing, but I have a fancy to make use of the illustration to bring out the truth. If the price is high let this vex you on behalf of me, a poor man. Take notice, Pheidias, that you are human yourself, and that the wretched man is also human, in order that you may not covet what's beyond you. But when you say that you suffer from insomnia, you'll know the cause if you'll examine yourself what man you are. You take a stroll in the market-place; you come in forthwith; if your two legs are tired you take a luxurious bath; you rise up and eat greedily at pleasure; your life itself is a sleep. In fine, you have no ill; your disease is luxury through which you have passed—but something rather hackneyed, my young master, occurs to me—please excuse me—

---

35 *περιπατεῖς*, MS., Hutloff. // *κατ' ἀγοράν*, S[2], note.
36 ζτῶ, Kock, Cobet. 37 Wilam. suppl.
39 *τρυφὴ*, Kock. / *δέ σου*, K[2]. 40–42 Cobet suppl.

τὸ δὴ λεγόμενον—οὐκ ἔχεις ὅπο⌈ι χέσῃς⌉
ὑπὸ τῶν ἀγαθῶν, εὖ ἴσθι. (Φει.) μὴ ὥ⌈ρας σύ γε⌉
ἵκοιο. (Παι.) τἀληθῆ λέγω, νὴ τοὺς θε⌈ούς,⌉
45 τοῦτ' ἔστι τἀρρώστημα. (Φει.) κα . . . -ίλαν,
ἀτόπως ἐμαυτοῦ καὶ βαρέως ⌈ἔχω πάνυ.⌉
(Παι.) ⌈ἀ⌉σθενικόν ἐστι τἀνόητο⌈ν κἀκρατές.⌉
(Φει.) ⌈ε⌉ἶεν, πάνυ γὰρ ταυτὶ λελο⌈γίσθαι μοι δοκεῖς,⌉
⌈τί⌉ μοι παραινεῖς; (Παι.) ὅ τι παρ⌈αινῶ; 'γὼ
φράσω.⌉
50 ⌈εἰ⌉ μέν τι κακὸν ἀληθὲς εἶχες, Φειδία,
ζητεῖν ἀληθὲς φάρμα⌈κον τούτου σ' ἔδει·
νῦν δ' οὐκ ἔχεις· κενὸν εὑρὲ καὶ τὸ φάρμακον
πρὸς τὸ κενόν, οἰήθητι δ' ὠφελεῖν τί σε.
περιμαξάτωσάν σ' αἱ γυναῖκες ἐν κύκλῳ
55 καὶ περιθεωσάτωσαν· ἀπὸ κρουνῶν τριῶν
ὕδατι περίρραν' ἐμβαλὼν ἅλας, φακούς.

501 K ἐπισημαίνεσθ', ἐὰν
ἡ σκευασία καθάριος ᾖ καὶ ποικίλη.

43 K[2] suppl., comparing Περικειρ. 131.
47 ἀσθένικον, Jern. / φιλόνικον, Kock. // κἀκρατές, Wilam./ κοὺ φιλεῖ, with εἴκειν for εἶεν in line 48, Kock.
49 'γὼ φράσω, Kock.
50–56 = Fragm. from Clem. Alex. *Strom.* vii. 4. 27, identified by Cobet.

as the saying goes, you know, you are so crowded by your blessings, know it well, that you have no room to ease yourself!

PHEIDIAS

May you not live out the year!

SERVANT

It's the truth I'm telling you. Yes, by the gods, that is your sickness.

PHEIDIAS

And yet, you wretch, I'm in a very strange and cruel plight.

SERVANT

Your folly is weakness and incontinence.

PHEIDIAS

Very well, then. What do you advise me? For, methinks, you've reasoned this out very carefully.

SERVANT

What do I advise? I'll explain. If, Pheidias, you had any real misfortune it would be necessary for you to seek for it some real remedy. But, as it is, you have none. For this empty ill find also an empty remedy, and think up something to help you. Let the women stand round you, massage you thoroughly and fumigate you with brimstone. From three fountains sprinkle yourself with water after throwing in some salt and lentils . . . .

COOK (*to banqueters*)

Signify your approval if the dressing be cleanly and *recherché*.

ΦΙΛΑΔΕΛΦΟΙ

503 K *ἤδη δ' ἐπιχύσεις διάλιθοι, λαβρώνιοι,*
Πέρσαι δ' ἔχοντες μυιοσόβας ἑστήκεσαν.

504 K *οὐ ῥᾴδιον*
ἄνοιαν ἐν μικρῷ μεταστῆσαι χρόνῳ.

505 K *νὴ τὸν Δία τὸν μέγιστον ἐκτυφήσομαι.*

506, 507 K *ὡς ἡδὺ τὸ ζῆν, εἰ μεθ' ὧν κρίνῃ τις ἄν*[1]
. . . .
τοῦτ' ἔστι τὸ ζῆν, οὐχ ἑαυτῷ ζῆν μόνον.

508 K *ὥστ' ἔγωγ' ἂν εἱλόμην που σαυνίῳ πεπληγμένος.*
. . .

ΧΑΛΚΕΙΑ

509 K *οὐκ ἂν γένοιτ' ἐρῶντος ἀθλιώτερον*
οὐδὲν γέροντος πλὴν ἕτερος γέρων ἐρῶν·
ὃς γὰρ ἀπολαύειν βούλεθ' ὧν ἀπολείπεται
διὰ τὸν χρόνον, πῶς οὗτος οὐκ ἔστ' ἄθλιος;

510 K *τοῦτο δὴ τὸ νῦν ἔθος,*
"ἄκρατον" ἐβόων, "τὴν μεγάλην." ψυκτῆρά τις
προὔπινεν αὐτοῖς ἀθλίους ἀπολλύων.

[1] On the unusual position of *ἄν* see Kock, *ad loc.*

FRAGMENTS FROM IDENTIFIED PLAYS

THE BROTHERS IN LOVE

Two brothers who are in love with two sisters make a not unusual theme. Compare the "Stichus" of Plautus, for which Menander's play seems to have served as the original (see Kock, ad loc.).

Ready were beakers set with gems, wide cups with handles, and Persian attendants stood ready with fly-flaps.

It is not easy to remove folly at short notice.

By Zeus the highest, I shall be puffed up.

How sweet is life, when with the persons of one's
choice :

. . . .

This is living, not to live unto oneself alone.

So that I, at least, smitten possibly with a javelin, had been content (*sc.* to die).

THE FEAST OF THE COPPERSMITHS

The feast of the coppersmiths, including other artisans as well, was celebrated on the last day of the month Pyanepsion (Oct.–Nov.), in honour of the divine smith, Hephaestus, and still finds an echo in the ringing hammers of Hephaestus Street in modern Athens.

There could not be anything more wretched than an old man in love, except yet another old man in love. For how can he fail to be wretched who wishes to enjoy what age deprives him of?

As is the custom nowadays, you know, they bawled out, "Unmixed wine!" "The big goblet!" And one, by way of ruining the poor fellows, drank their health in a wine-cooler.

ΧΗΡΑ

513 K ἑκοῦσα δ' ἀδελφὴ ποήσει τοῦτό σοι
ἀντάλλαγόν γ' ἔξουσα τούτῳ διδομένη.

514 K τὸ λεγόμενον τοῦτ' ἔστι νῦν,
τἄνω κάτω, φασίν, τὰ κάτω δ' ἄνω.

515 K βοῶν ποείτω τὴν πόλιν διάστατον.

516 K πρὸς τὴν ἀδελφὴν ἀνάδοχον τῶν χρημάτων.

517 K δὶς παῖδες οἱ γέροντες.

ΨΕΥΔΗΡΑΚΛΗΣ

518 K μάγειρ', ἀηδής μοι δοκεῖς εἶναι σφόδρα·
πόσας τραπέζας μέλλομεν ποεῖν, τρίτον
ἤδη μ' ἐρωτᾷς· χοιρίδιον ἓν θύομεν,
ὀκτὼ ποήσοντες τραπέζας δ' ἢ μίαν
5 τί σοὶ διαφέρει τοῦτο; παράθες σήμ⌈ερο⌉ν.[1]
οὐκ ἔστι κανδύλους ποεῖν, οὐδ' οἷα σὺ
εἴωθας εἰς ταὐτὸν καρυκεύειν, μέλι,
σεμίδαλιν, ᾠά. πάντα γὰρ τἀναντία
νῦν ἐστιν· ὁ μάγειρος γὰρ ἐγχύτους ποεῖ,
10 πλακοῦντας ὀπτᾷ, χόνδρον ἕψει καὶ φέρει
μετὰ τὸ τάριχος, εἶτα θρῖον καὶ βότρυς.
ἡ δημιουργὸς δ' ἀντιπαρατεταγμένη
κρεάδι' ὀπτᾷ καὶ κίχλας τραγήματα.
ἔπειθ' ὁ δειπνῶν μὲν τραγηματίζεται,
15 μυρισάμενος δὲ καὶ στεφανωσάμενος πάλιν
δειπνεῖ μελίπηκτα τὰς κίχλας.

[1] σήμερον, Allinson. / σημίαν, MS., being a repetition of μίαν, line 4. / Σιμία, Dindorf, Meineke.

THE WIDOW

Your sister will do this for you of her free-will, since she, when married off to him, will have a substitute.[1]

As the old saying goes, so it is to-day: "upside down," say they, and "downside up!"

Let him split the city in two by bawling.

Guarantor for the money to the (your?) sister.

Old men are children for the second time.

THE COUNTERFEIT HERACLES

Cook, you seem to me to be very disagreeable. This is the third time now that you ask me how many tables we intend to set.[2] We are sacrificing only one little porker; but whether we are going to set eight tables or one, what difference does that make to you? Do serve up some time to-day! It is not a case of preparing Lydian entrées, nor even such sauces as you are wont to mix up, of honey, flour and eggs, for now it is altogether the reverse. For the cook makes moulds, bakes flat cakes, boils groats and serves them after the smoked fish, and then a cheese-omelette and grapes. But the woman cook, arrayed as rival, roasts bits of meat and thrushes as if for dessert, and thereupon the banqueter nibbles away at them and, after anointing and decking himself with a wreath, settles down again to dine on the thrushes as if honey-cakes.

[1] Perhaps *cf.* fragm. 516.
[2] *cf. The Girl from Samos*, l. 75 ff.

519 K *νῦν δ' εἰς γυναικωνῖτιν εἰσιόνθ' ὅταν*
ἴδω παράσιτον, τὸν δὲ Δία τὸν Κτήσιον
ἔχοντα τὸ ταμιεῖον οὐ κεκλεισμένον,
ἀλλ' εἰστρέχοντα πορνίδια . . . .

520 K *μήτηρ τέθνηκε ταῖν ἀδελφαῖν ταῖν δυοῖν*
ταύταιν·[1] *τρέφει δὲ παλλακή τις τοῦ πατρὸς*
αὐτάς, ἅβρα τῆς μητρὸς αὐτῶν γενομένη.

521 K *ὑπὲρ μὲν οἴνου μηδὲ γρῦ, τίτθη, λέγε·*
ἂν τἄλλα δ' ᾖς ἄμεμπτος, ἕκτην ἐπὶ δέκα
Βοηδρομιῶνος *ἐνδελεχῶς ἄξεις*[2] *ἀεί.*

522 K *ἀστοργίαν ἔχει τιν' ὁ σκληρὸς βίος.*

ΨΟΦΟΔΕΗΣ

526 K *ἐπίσημον οὖν τὴν ἀσπίδ' εἰς τὴν τοῦ Διὸς*
στοὰν ἀνέθηκαν.

527 K *ὄνος λύρας.*[3]

[1] Note fem. dual forms.
[2] *ἄξεις*, Cobet./*ἕξεις*, MS.
[3] *ἡ δ' ὅλη παροιμία· ὄνος λύρας ἤκουε καὶ σάλπιγγος ὗς.* Photius.

But now, whenever I see a parasite entering the women's apartments and House-protector Zeus failing to keep the storehouse locked but allowing harlots to run in . . . .

The mother of these sisters twain is dead and gone, but a concubine of their father, formerly their mother's dainty young maid, is rearing them.

About wine, nurse, do not say even so much as "boo," but if you shall be blameless in other things you shall always celebrate, the whole day through, the sixteenth of Boedromion.[1]

The austere life involves a certain lack of natural affection.

THE NOISE-SHY MAN

They dedicated the shield conspicuous in the Porch of Zeus.

An ass at a *musicale* ![2]

[1] On this day of the month Boedromion (nearly = September) the Athenians celebrated a wine festival in honour of the naval victory near Naxos under Chabrias in 376 B.C.

[2] See l. 18 of *The Hated Man* (above, p. 409) for use of this proverb, *i.e.* "An ass listened to a lyre, a sow to a trumpet."

AN UNIDENTIFIED COMEDY

AN UNIDENTIFIED COMEDY

ἤρα μὲν ἀεὶ τῆς κόρης καὶ πολλά μοι
πράγματα παρεῖχεν· ὡς δ' ἐπέραινεν οὐδὲ ἓν
αὑτῷ παραδοῦναι τὸν ⌜γάμο⌝ν πείθων, ἰδού,
15 ἐξειργάσατο. (Λα.) τί οὖν ἀναίνει τὴν ἐμὴν
ἔχειν θυγατέρα; (Χαι.) τοῖς δὲ δοῦσι τίνα λόγον
ἐρῶ, Λάχης; γενοῦ γάρ, ἱκετεύω ⌜σ'⌝ ἐγώ—
(Κλε.) οἴμοι τί ποήσω; (Χαι.) τίς ὁ βοῶν ἐστίν ποτε
πρὸς ταῖς θύραις; (Λα.) εὔκαιρο⌜ς ἧκ⌝ε, νὴ Δία,
20 ⌜Κλεαίν⌝ε⌜τος πρὸ⌝ς ἐμέ. (Χαι.) τί ποιήσω, Λάχης;
(Λα.) πείθωμεν αὐτόν. ὢ βίας ἐρρωμένης·
(Χαι.) πείθω παραδοῦναι τὴν ἐμὴν ἀδικούμενος
⌜α⌝ὐτός; (Λα.) ὑπόμεινον, δι' ἐμέ. (Χαι.) νὴ τὸν
Ἥλιον
⌜α⌝ἰσχύνομαι, Λάχης, σε. (Λα.) τί βοᾷς; τ⌜ί δὲ⌝
π⌜αθώ⌝ν;

17 Restored by J[2] for ικετευσ . εγω :, J[2] reports the (:) at end as "certain."
19 K[2] suppl./ εὐκαιρότ⌜ης σ⌝ε, J[2], S[2].
20 K[2] suppl. / . . . . . . οσ . . . . εμε, pap. / Κλεαίν⌜εθ' ἧκε πρὸς⌝ ἐμέ, ? J[2]./ ⌜αὐτὴ πρ⌝οσ⌜ηγαγ' ὥ⌝ς με, S[2].
21 ὦ, J[2]./ ἔα, K[2].// J[2] reports: "no (:) in line."/ S[2] gives second part to Chaereas.
24 τί βοᾷς; J[2]. // τ (or π) . . . γ . . CC . ν . ? J[2]./ τί δὲ παθών; Allinson./ παίζομαι (to Cleaenetus), S[2].

Forever he played lover to the girl and much
He troubled me, but when he made no headway, none,
By urging me to yield to him the marriagê, look,
He consummated it.

LACHES

Why then refuse to wed
My daughter?

CHAEREAS

Yes, but, Laches, what am I to urge
To those who made betrothal? Nay, be thòu, I pray—

CLEAENETUS (*enters, shouting outside*)

Ah me, what shall I do?

CHAEREAS (*pretending not to recognize Cleaenetus*)

Who's that a-bawling, pray,
There near the door?

LACHES

Cleaenetus, by Zeus, has come
20 To me, and just in time.

CHAEREAS (*hurriedly, aside*)

What, Laches, shall I do?

LACHES (*aside to Chaereas*)

Let's win him over.

(*As Cleaenetus continues to storm*)

Ha! what lusty violence!

CHAEREAS (*still aside to Laches*)

Am I to urge, when wronged myself, to give away
My bride?

(LACHES *to Chaereas*)

For my sake, patience.

CHAEREAS

By the Sun, you're right.
You put me, Laches, to the blush.

LACHES (*to Cleaenetus, who is still crying out*)

Why bawl? What's wrong?

(Χαι.) ⌜ἄ⌝κουε δή μου· Μοσχίων τὴν παρθένον
26 ⌜ἑλ⌝ὼν ἔχει, Κλεαίνετ'. (Κλε.) ⌜ἠ⌝δικήμεθα.
(Χαι.) μηθὲν βοήσῃς· γνησίω⌜ν⌝ ἐπὶ σπορᾷ
⌜π⌝αίδων ὁ πατὴρ αὐτοῦ ⌜παρ⌝ών, Λάχης ὁδί,
⌜τ⌝οῦ⌜τ⌝' ἐπιβεβαιοῖ· φῂς σ⌜ύ; (Λα.) φημ⌝ί, Χαιρέα·
(Κλε.) 30 ⌜οὐ⌝ γάρ τι βούλ⌜ομ' ἀντιλ⌝έ⌜γειν, μὰ τοὺς θεούς.⌝

(*Lacuna of circa 5 lines*)

LPS² 36 . . . . \ ρς
. . . .
. . . . πος ἦν
. . . . ἐμοί :
40 . . . . κα⌝λῶς ἔχει
. . . . κα⌝τὰ τρόπον
. . . . τί⌝ γάρ μοι διαφέρει;
. . . . τ⌝ὰ γεγονότα :
(Λα.) ⌜οὐ χαλεπὸς ἡμῖν ἀλ⌝λὰ πρᾶός γ' εἶ σφόδρα.
45 ⌜ὁρῶ σ' ἀγανακτοῦντ' οὐδ⌝έν : (Χαι.) οὐδὲ γάρ σ' ὁρ⌜ῶ⌝
⌜ἔγωγε. (Λα.) πῶς δὲ χρή μ'⌝ ἀγανακτ⌜εῖν; οὐδὲ ἕ⌝ν.
⌜ἐγὼ⌝ δ' ⌜ἄπειμ'⌝ ἐ⌜κ τηλι⌝κούτων νῦν φόβων

28 *παρών*, J².
29 *τοῦτ'*, ‾*ου*‾, pap., J².// *φῂς σ⌜ύ;* (*Λα.*) *φημί*, J².//*Χαιρέα* : J².
30 ⌜*οὐ*⌝ *γάρ τι βούλ⌜ομ' ἀντιλ⌝έ⌜γειν,*⌝ S². / To Cleaenetus, Allinson./ To Laches, S².// *μὰ τοὺς θεούς* suppl. and continued to Cleaen., Allinson. / *καλῶς ποῶν* to Chaereas, S².
36 . . . . \ *ρs*, J². / *ρas*, K².
38 . *πος ἦν*, S². / *ποση* : (or *ηι·*) J².
39 *ἐμοί* : J². / *εἴσω*, K².// In right margin, *Χαιρ.*
44 Suppl. and to Laches, J².
45 J², S².
46 ⌜*ἔγωγε.* (*Λαχ.*) *πῶς δὲ χρή μ'*⌝, S².// *ἀγανακτ⌜εῖν οὐδὲ ἕ⌝ν*, S² suppl. from \ *γανακτ*C*ιι*C*ι* . . . *ν*, S², pap.
47 Suppl. from . . . . *λε* . . . . . *κουτων*, J², S².

AN UNIDENTIFIED COMEDY

CHAEREAS (*according to plan*)

Now hear me. Moschion has carried off the maid,
Cleaenetus. He has her.

CLEAENETUS

We are wronged! We're wronged!

CHAEREAS

Stop bawling. Now his father, Laches, present here,
For lawful child-begetting,[1] ratifies this bond.

(*Turning to Laches*)

Do you assent to that?

LACHES

Yes, Chaereas, I do.

CLEAENETUS

No word I'd urge against it, by the gods, not I.

. . . .

A lacuna of five lines. In these and the eleven broken lines that follow Chaereas overcomes his pretended reluctance to give up the daughter of Cleaenetus and is praised by Laches for his magnanimity. Laches apparently gladly accepts the solution and is himself praised for being so mild-mannered. It is agreed that there need be no further vexation felt. Only later does Laches perceive that he has been made the victim of a benevolent plot.

LACHES (*to Chaereas*)

You are not harsh with us, in fact you're very mild.
I see you're vexed no whit.

CHAEREAS

And I see you the same.

LACHES

And why should I be vexed? There is no cause, not one.
I'm off now to my son to set his mind at rest
From what he feared so much but now.

[1] The regular marriage formula. See note on fragm. 720 K below.

τὸν υἱὸν ἐκ⌜λυσό⌝μενος. (Α.) ἀλλὰ μὴν πάλαι
ἡμῖν ἔδοξε ταῦτ᾽· ἔχει τὴν παρθένον
50 ὁ Μοσχίων· ⌜ἔλαβ'⌝ ἐθελοντής, οὐ βίᾳ.
ᾠόμεθα χα⌜λε⌝πανεῖν σε τοῦτο πυθόμενον.
ἀστεῖος ἀποβέβηκας· εὐτυχήκαμεν.
περὶ τοῦ βοῶμεν; (Λα.) πῶς λέγεις; (Κλε.) ὥσπερ
λέγω.
(Λα.) οὐ Χαιρέᾳ τὸ πρῶτον ἐξεδώκατε
55 τὴν παῖδα; (Κλε.) μὰ Δία. (Λα.) τί σὺ λέγεις;
οὐ Χαιρέᾳ;
ἀλλὰ τίνι; (Κλε.) πάνυ γέλοιον· οὐκ ἀκήκοας
τῷ σῷ νεανίσκῳ. (Λα.) τί ⌜λέγει⌝ς; (Κλε.) νὴ
τοὺς θεούς.
καὶ παιδίον γὰρ γέγονεν ἐκ τούτου. (Λα.) ⌜τ⌝ί
φ⌜ῄς;⌝
ἐκ Μοσχίωνος; ὦ πολυτίμητοι ⌜θ⌝ε⌜οί,⌝
60 ἐρρωμένου πράγματος. (Κλε.) Ἄπολλον, νοῦν
ἔχεις;

48 υἱὸν, ?/ ὑὸν, K², S². //πάλαι, J².
50 ⌜ἔλαβ'⌝, J²./ ἔγημ', K²./ εἴληφ', S²./ . . ην . ε, pap., S².
57 τί λέγεις; J² correct., *metri causa*, for τί σύ λέγεις: of pap.
60 J², S², from Απολλο . ιν . . .

CLEAENETUS

Ah, well, long since
We planned it. Moschion has now the maid to wife.
He took her voluntarily, was not compelled.
We thought that you'd be vexed on hearing this, but you
Have proved yourself a gentleman. We're fortunate.
Why need we bawl?

LACHES

What's that you say?

CLEAENETUS

Just as I say.

LACHES

Did you not first to Chaereas betroth your child?

CLEAENETUS

Not so, by Zeus.

LACHES

What's that? If not to Chaereas,
To whom?

CLEAENETUS

It's very laughable—did you not hear?—
To your own boy.

LACHES

What's that you say?

CLEAENETUS

Yes, by the gods,
And, what is more, she's had a child by him.

LACHES

What's that?
By Moschion? O greatly honoured deities!
High-handed business this!

CLEAENETUS

Apollo! Are you sane?
I praised you all too soon, it seems.

πρωΐ γέ σ', ὡς ἔοικ', ἐπῄνεσ'. (Λα.) οὐδ⌈ὲ ἕν⌉
ὁ Χαιρέας ἄρ' ἠδίκηται φίλτατος;
(Κλε.) τί γὰρ ἠδίκηται Χαιρέας; (Λα.) οὐθέν; τί οὖ⌈ν⌉
ἐβόα, πορευθ⌈εὶς⌉ δεῦρ'; (Κλε.) ἴσως ἐβούλετο—
(Λα.) 65 ἐβούλετ'; ἔ⌈π' ἐμ⌉ὲ ταῦτα συνετάξασθ' ἄρα.
ὦ Γῆ. (Κλε.) τί πο⌈ιεῖς⌉; (Λα.) οὐθέν· ἀλλ' ὅμως ἔα
δὶς ἢ τ⌈ρὶς ἀνακ⌉ραγεῖν με, πρὸς τῆς Ἑστί⌈ας⌉,
68 . . . .
. . . .

(*Also possibly from this Comedy*)

921 K ὦ Λάχης, Λάχης [1] . . . .

61 οὐδὲ ἕν, K², J² confirms.
66 ποιεῖς, K². / π . . . . ., L².
68 Perhaps suppl. (*cf.* τρίς in l. 67) ⌈πρὸς τῆς Ἀφροδίτης, πρὸς θεῶν Γενετυλλίδων.⌉

[1] From a scene in trochaic verse.

AN UNIDENTIFIED COMEDY

LACHES

In not one thing
Has this our dearest Chaereas then suffered wrong?

CLEAENETUS

Why, no, for how has Chaereas been wronged?

LACHES

In naught?
Why, then, did he come here and shout?

CLEAENETUS

Perhaps he wished—

LACHES

Wished it? Then you against me have combined in this.
O Earth!

CLEAENETUS

What are you up to?

LACHES

Nothing. None the less
Permit me two or three good bawls. 'Fore Hestia!
('Fore Aphrodite! 'Fore the Goddesses of Birth!)

(*Possibly belonging to this play the following fragment*)

Laches, Laches . . . .

LECTIONS FROM UNIDENTIFIED MINOR FRAGMENTS

INTRODUCTION

About six hundred fragments, varying in length from one word to some eighteen verses, from plays whose titles are not known, are handed down in citations from antiquity. Of these some fifty are attributed with doubt to Menander.

The fragments (about 220 [1]) selected for this volume cover, it is believed, what will be most useful, by way of supplement to the material preserved from identified plays, in forming an estimate of Menander.

For convenience of identification the numbering given by Kock (*Comicorum Atticorum Fragmenta*, Vol. III.) is retained.

The selections illustrate the quotable, sententious character of Menander's writing, and often throw light upon some detail of Greek life. Detached sentiments, however, may often be misleading, and only the missing context would show whether the thought was mock-sententious or to be taken seriously. Obviously many sentiments are not to be ascribed to the author himself; but, on the other hand, lofty thoughts put, for example, in a slave's mouth, may well represent Menander's own attitude towards the best ethical sentiment current in the Athens

[1] Fragments now identified as belonging to the newly discovered plays are included in their proper place.

of his day. The tragic colouring of certain passages, which older commentators found difficulty in reconciling with genuine Menandrean Comedy, is abundantly justified now that we have connected scenes in the approximately complete plays of the Cairo papyrus.

The text, with exceptions noted, is based upon the editions of Kock and Meineke, to which the reader is referred for further critical notes.

Meineke adds, with hesitation, under the name of Menander seven hundred and fifty-eight gnomic lines arranged in alphabetical order. These are of mixed or doubtful provenance.

SELECTIONS FROM UNIDENTIFIED MINOR FRAGMENTS

531 K εἰ γὰρ ἐγένου σύ, τρόφιμε, τῶν πάντων μονος,
ὅτ' ἔτικτεν ἡ μήτηρ σ', ἐφ' ᾧ τε διατελεῖν
πράττων ἃ βούλει καὶ διευτυχεῖν ἀεί,
καὶ τοῦτο τῶν θεῶν τις ὡμολόγησέ σοι,
5 ὀρθῶς ἀγανακτεῖς· ἔστι γάρ σ' ἐψευσμένος
ἄτοπόν τε πεπόηκ'. εἰ δ' ἐπὶ τοῖς αὐτοῖς νόμοις
ἐφ' οἷσπερ ἡμεῖς ἔσπασας τὸν ἀέρα
τὸν κοινόν, ἵνα σοι καὶ τραγικώτερον λαλῶ,
οἰστέον ἄμεινον ταῦτα καὶ λογιστέον.
10 τὸ δὲ κεφάλαιον τῶν λόγων, ἄνθρωπος εἶ,
οὗ μεταβολὴν θᾶττον πρὸς ὕψος καὶ πάλιν
ταπεινότητα ζῷον οὐθὲν λαμβάνει.
καὶ μάλα δικαίως· ἀσθενέστατον γὰρ ὂν
φύσει μεγίστοις οἰκονομεῖται πράγμασιν,
15 ὅταν πέσῃ δέ, πλεῖστα συντρίβει καλά.
σὺ δ' οὔθ' ὑπερβάλλοντα, τρόφιμ', ἀπώλεσας
ἀγαθά, τὰ νυνί τ' ἔστι μέτριά σοι κακά.
ὥστ' ἀνὰ μέσον που καὶ τὸ λοιπὸν δὴ φέρε.

532 K καὶ τοῦτον ἡμᾶς τὸν τρόπον γαμεῖν ἔδει
ἅπαντας, ὦ Ζεῦ σῶτερ, ὡς ὠνούμεθα·[1]
οὐκ ἐξετάζειν μὲν τὰ μηθὲν[2] χρήσιμα,
τίς ἦν ὁ πάππος ἧς γαμεῖ, τήθη δὲ τίς,

[1] ὠνούμεθα, Hirschig. / ὠνήμεθα, MS.
[2] μηθέν, MSS.

SELECTIONS FROM UNIDENTIFIED MINOR FRAGMENTS

The Common Lot.

If you, young master, when your mother gave you birth, were born the only one of all mortals who could do forever what you please and always be prosperous, and if some one of the gods made with you this agreement, you do well to be indignant; for he has played you false and done a monstrous thing. But if you, under just the same conditions as all of us, breathe this common air of heaven—to employ a phrase that rather smacks of tragedy—then you must bear this better; you must use your reason. Nay, to sum up the whole argument, you are a human being, than which no living creature suffers more sudden change—now to high estate and then again to humiliation. And very justly. For, although by nature it's exceeding weak, it is steward over vast affairs and, whenever it has a fall, brings down with it very many noble things. But you, young master, have not lost blessings that exceed all measure, and these your present ills are of the average kind. In the future, therefore, strike an average somehow and endure.

The Matrimonial Market.

We ought to do our marrying—yes, all of us, by Zeus the saviour—as we do our shopping. We should not make scrutiny of useless details—"Who was the grandfather of the girl one is to marry; who was her

5 τὸν δὲ τρόπον αὐτῆς τῆς γαμουμένης, μεθ' ἧς
βιώσεται, μήτ' ἐξετάζειν[1] μήτ' ἰδεῖν·
οὐδ'[2] ἐπὶ τράπεζαν μὲν φέρειν τὴν προῖχ', ἵνα
εἰ τἀργύριον καλόν ἐστι δοκιμαστὴς ἴδῃ,
ὃ πέντε μῆνας ἔνδον οὐ γενήσεται,
10 τῆς διὰ βίου δ' ἔνδον καθεδουμένης ἀεὶ
μὴ δοκιμάσαντα μηδέν, ἀλλ' εἰκῇ λαβεῖν
ἀγνώμον', ὀργίλην, χαλεπήν, ἐὰν τύχῃ,
λάλον.
περιάξω τὴν ἐμαυτοῦ θυγατέρα
τὴν πόλιν ὅλην· οἱ βουλόμενοι ταύτην λαβεῖν
15 λαλεῖτε, προσκοπεῖσθε πηλίκον κακὸν
λήψεσθ'· ἀνάγκη γὰρ γυναῖκ' εἶναι κακόν,
ἀλλ' εὐτυχής ἐσθ' ὁ μετριώτατον λαβών.

533 K ἀπολεῖ με τὸ γένος. μὴ λέγ', εἰ φιλεῖς ἐμέ,
μῆτερ, ἐφ' ἑκάστῳ τὸ γένος. οἷς ἂν τῇ φύσει
ἀγαθὸν ὑπάρχῃ μηδὲν οἰκεῖον προσόν,
ἐκεῖσε καταφεύγουσιν, εἰς τὰ μνήματα
5 καὶ τὸ γένος,[3] ἀριθμοῦσίν τε τοὺς πάππους ὅσοι·
οὐδὲν δ' ἔχουσι πλεῖον, οὐδ' ἐρεῖς ὅτῳ
οὐκ εἰσὶ πάπποι· πῶς γὰρ ἐγένοντ' ἄν ποτε;
οἳ[4] μὴ λέγειν δ' ἔχουσι τούτους διά τινα
τόπου μεταβολὴν ἢ φίλων ἐρημίαν,
10 τί τῶν λεγόντων εἰσὶ δυσγενέστεροι;
ὃς ἂν εὖ γεγονὼς ᾖ τῇ φύσει πρὸς τἀγαθά,
κἂν Αἰθίοψ ᾖ, μῆτερ, ἐστὶν εὐγενής.
Σκύθης τις; ὄλεθρος· ὁ δ' Ἀνάχαρσις οὐ Σκύθης;

[1] ἐξετάζειν, Bentley. / ἐξετάσαι, MS.
[2] οὐδ', Hirschig. / ἀλλ', MS.
[3] In v. 5 note the "forbidden" combination : — ⏑ ⏑ ⏑ ⏑ —, but *cf. Verse of Greek Comedy,* White, 165. / ? omit καὶ and read τὸ γένος τ'.
[4] οἳ, Bothe, or Salmas (see Kock). / εἰ, MS.

grandmother?" while failing either to examine or observe the character of the woman herself with whom as wife one is to live. Nor, in order that an assayer may test, to see if it is good, the money which will not remain five months in the house, should a man carry the dowry to a bank, while he fails to appraise a single quality of her who is to be for life encamped forever in the home, but takes haphazard a woman who is inconsiderate, irritable, harsh—perhaps a chatterbox besides.

I will take my own daughter the rounds of the whole city: "You who are inclined to take her, chat with her; observe for yourselves beforehand how great an evil you'll receive."[1] For a woman is necessarily an evil, but he that gets the most tolerable one is lucky.

The Man's the Gowd for a' that!

This "pedigree" will kill me, mother. Don't insist,
If you love me, on "pedigree" at every word.
Whoever by inherent nature have no worth
These all in this take refuge—in their monuments
And pedigrees; of grandsires reel you off their list
And then have not a thing the more. Nor will you claim
That there's a man alive who has no father's sire.
For, come now, tell me this: How else could he be born?
But those, who by some shift of home or lack of friends
Can mention none, are they for this more lowly born
Than those that can? The man whose natural bent is good,
He, mother, he, though Aethiop, is nobly born.
"A Scyth," you say? Pest! Anacharsis was a Scyth!

[1] *i.e.* "*caveat emptor!*"

534 K ἅπαντα τὰ ζῷ' ἐστὶ μακαριώτατα
καὶ νοῦν ἔχοντα μᾶλλον ἀνθρώπου πολύ.
τὸν ὄνον ὁρᾶν ἔξεστι πρῶτα τουτονί,
οὗτος κακοδαίμων ἐστὶν ὁμολογουμένως·
5 τούτῳ κακὸν δι' αὐτὸν οὐδὲν γίνεται,
ἃ δ' ἡ φύσις δέδωκεν αὐτῷ ταῦτ' ἔχει.
ἡμεῖς δὲ χωρὶς τῶν ἀναγκαίων κακῶν
αὐτοὶ παρ' αὐτῶν ἕτερα προσπορίζομεν.
λυπούμεθ' ἂν πτάρῃ τις, ἂν εἴπῃ κακῶς
10 ὀργιζόμεθ', ἂν ἴδῃ τις ἐνύπνιον σφόδρα
φοβούμεθ', ἂν γλαῦξ ἀνακράγῃ δεδοίκαμεν.[1]
ἀγωνίαι, δόξαι, φιλοτιμίαι, νόμοι,
ἅπαντα ταῦτ' ἐπίθετα τῇ φύσει κακά.

535 K εἶτ' οὐ δικαίως προσπεπατταλευμένον
γράφουσι τὸν Προμηθέα πρὸς ταῖς πέτραις,
καὶ γίνετ' αὐτῷ λαμπάς, ἄλλο δ' οὐδὲ ἓν
ἀγαθόν; ὃ μισεῖν οἶμ' ἅπαντας τοὺς θεούς,
5 γυναῖκας ἔπλασεν, ὦ πολυτίμητοι θεοί,
ἔθνος μιαρόν. γαμεῖ τις ἀνθρώπων; γαμεῖ;
λάθριοι τὸ λοιπὸν ἄρ' ἐπιθυμίαι κακαί,
γαμηλίῳ λέχει τε μοιχὸς ἐντρυφῶν,
καὶ φαρμακεῖαι, καὶ νόσων χαλεπώτατος
10 φθόνος, μεθ' οὗ ζῇ πάντα τὸν βίον γυνή.

536 K μὰ τὴν Ἀθηνᾶν, ἄνδρες, εἰκόν' οὐκ ἔχω
εὑρεῖν ὁμοίαν τῷ γεγονότι πράγματι,
ζητῶν πρὸς ἐμαυτὸν τί ταχέως ἀπολλύει.

[1] Lines 9–11 [ ] Kock.

No such Ass as Man.[1]

All living beings are most blessed and are possessed of sense much more than man. For example, take this jackass here. His lot is luckless, as is generally agreed. For him no evils come through himself, but he has only those which Nature has imposed upon him. Whereas we, apart from necessary evils, ourselves through ourselves contrive others in addition. Let someone sneeze and we're perturbed; let someone revile us and we're vexed; if someone sees a vision we are greatly frightened; hoots an owl, we are filled with fear. Contentions, reputations, ambitious rivalries, and laws—these evils have all been added to those that Nature gives.

Inevitable Eve.

Now is it not just that they depict Prometheus riveted fast upon the crags, and that he has a torch-race in his honour, but not one single benefit besides? He moulded women, O ye right reverend gods!—an abominable caste, hated of all the gods, methinks. Is some man bent on marrying? On marrying? In the sequel evil passions lurk unseen—a paramour who wantons in the marriage-bed; and poisons; and envy, most grim of all diseases—all these are lurking for him with whom a woman is to live his whole life through.

"Ut vidi, ut perii!"

By Athena, gentlemen, I cannot hit upon a figure that will match what has actually occurred, as I turn over with myself what brings me swift to ruin. For

[1] *cf.* Lucian, *Gallus*, 27, for a comparative study of various *avatars* made by the Pythagoras-Cock.

στρόβιλος ἐν ὅσῳ συστρέφεται, προσέρχεται,
5 προσέβαλεν, ἐξέρριψεν, αἰὼν γίνεται.
ἀλλ' ἐν πελάγει συγκλυσμός· ἀναπνοὴν ἔχει
"Ζεῦ σῶτερ" εἰπεῖν "ἀντέχου τῶν σχοινίων,"
ἑτέραν περιμεῖναι χἀτέραν τρικυμίαν,
ναυαγίου τ' ἂν ἐπιλάβοιτ'· ἐγὼ δ' ἅπαξ
10 ἁψάμενός εἰμι καὶ φιλήσας ἐν βυθῷ.

537 K ὁ μὲν Ἐπίχαρμος τοὺς θεοὺς εἶναι λέγει
ἀνέμους, ὕδωρ, γῆν, ἥλιον, πῦρ, ἀστέρας.
ἐγὼ δ' ὑπέλαβον χρησίμους εἶναι θεοὺς
τἀργύριον ἡμῖν καὶ τὸ χρυσίον.[1] ⏑ –
5 ἱδρυσάμενος τούτους γὰρ εἰς τὴν οἰκίαν
εὖξαι· τί βούλει; πάντα σοι γενήσεται,
ἀγρός, οἰκίαι, θεράποντες, ἀργυρώματα,
φίλοι, δικασταί, μάρτυρες. μόνον δίδου·
αὐτοὺς γὰρ ἕξεις τοὺς θεοὺς ὑπηρέτας.

538 K ὅταν εἰδέναι θέλῃς σεαυτὸν ὅστις εἶ,
ἔμβλεψον εἰς τὰ μνήμαθ' ὡς ὁδοιπορεῖς.
ἐνταῦθ' ἔνεστ' ὀστᾶ τε καὶ κούφη κόνις
ἀνδρῶν βασιλέων καὶ τυράννων καὶ σοφῶν
5 καὶ μέγα φρονούντων ἐπὶ γένει καὶ χρήμασιν
αὑτῶν τε δόξῃ κἀπὶ κάλλει σωμάτων.
κἆτ'[2] οὐδὲν αὐτοῖς[3] τῶνδ' ἐπήρκεσεν χρόνον.[4]
κοινὸν τὸν ᾅδην ἔσχον οἱ πάντες βροτοί.
πρὸς ταῦθ' ὁρῶν γίνωσκε σαυτὸν ὅστις εἶ.

[1] B. add. μόνους.
[2] κἆτ', K. / καί, MS. / ἀλλ', Meineke.
[3] αὐτοῖς, Kock and Meineke? / αὐτῶν, MS.
[4] χρόνον, Meineke? "cum Grotio." / χρόνος, MS.

instance, a cyclone, while it gathers strength, comes on; it strikes; whirls off; an age goes by. Or on the sea when billows clash: there's breathing space to cry "Zeus Saviour!" "Cling to the rigging!" or to await a second and again a triple surge, and on a piece of wreckage you may lay hold. But here no sooner have I seized and kissed than I'm in an abyss!

The Almighty Dollar.

Epicharmus claims as gods Winds, Water, Earth, Sun, Fire, and Stars, whereas it were my thought that Gold and Silver are for us the useful gods. Just dedicate their shrines within your house and say your prayers. What do you wish for? All things shall be yours: estate and houses, servants, silver-plate, friends, jurymen, and witnesses. Pay! pay! that's all. For you will have the gods themselves as adjutants.

Know Thyself.

When thou wouldst know thyself and who thou art, look on the grave-stones as thou journeyest by. There are the bones and unsubstantial dust of men who once were kings, of despots, of the wise, of men who plumed themselves on noble birth, on wealth, and on their fame and bodies beautiful.[1] Yet none of these things availed them aught against Time. Hades is the common lot of mortals all. Look thou on these and know thyself the man thou art.[2]

[1] *cf.* Plato, *Republic*, 618 A–B.
[2] For a fine verse translation see J. A. Symonds, *Greek Poets*, chap. xix.

539 K ὁ πάντα βουληθεὶς ἂν ἄνθρωπος πονεῖν
πᾶν ἂν γένοιτο· πλούσιος τρόπον τινά·
πάλιν φιλόσοφός τινι μαθήσει χρώμενος·
τὸ σῶμ' ὑγιαίνει τινὰ δίαιταν προσφέρων.
5 πλὴν ἕν τι τῶν πάντων ἀδύνατον ἦν ἄρα
εὑρεῖν, δι' οὗ τρόπου τις οὐ λυπήσεται.
οὐ γὰρ τὸ μὴ πράττειν κατὰ νοῦν ἔχει μόνον
λύπην, παρέχει δὲ φροντίδας καὶ τἀγαθά.

540 K μειράκιον, οὔ μοι κατανοεῖν δοκεῖς ὅτι
ὑπὸ τῆς ἰδίας ἕκαστα κακίας σήπεται,
καὶ πᾶν τὸ λυμαινόμενόν ἐστιν ἔνδοθεν.[1]
οἷον ὁ μὲν ἰός, ἂν σκοπῇς, τὸ σιδήριον,
5 τὸ δ' ἱμάτιον οἱ σῆτες, ὁ δὲ θρὶψ τὸ ξύλον.
ὃ δὲ [2] τὸ κάκιστον τῶν κακῶν πάντων, φθόνος
φθισικὸν πεπόηκε καὶ ποήσει καὶ ποεῖ,
ψυχῆς πονηρᾶς δυσσεβὴς παράστασις.

Mein. XIV and 541 K
(M. XIV) ἄξιον γὰρ θαύματος
τὸ πάθος ἔρωτος ὁπόθεν ἀρχὴν λαμβάνει.
(*Reconstructed from Plut. "Fragm." vol. v, p.* 565, *Wyttenbach.*)

541 K . . . . τίνι δεδούλωνταί ποτε;
ὄψει; φλύαρος· τῆς γὰρ αὐτῆς πάντες ἂν
ἤρων· κρίσιν γὰρ τὸ βλέπειν ἴσην ἔχει.
ἀλλ' ἡδονή τις τοὺς ἐρῶντας ἐπάγεται
5 συνουσίας; πῶς οὖν ἕτερος ταύτην ἔχων
οὐδὲν πέπονθεν, ἀλλ' ἀπῆλθε καταγελῶν,
ἕτερος δ' ἀπόλωλε; καιρός ἐστιν ἡ νόσος
ψυχῆς, ὁ πληγεὶς δ' εἴσω δὴ τιτρώσκεται.

[1] πᾶν τὸ λυμαινόμενόν ἐστιν ἔνδοθεν, Dobree. / πάντα τὰ λυμαινόμεν' ἔνδοθέν ἐστιν, MS.
[2] ὃ δὲ, MS. / σὲ δὲ, Kock, from Dobree.

UNIDENTIFIED MINOR FRAGMENTS

"Man is born to trouble."

The man who has the will to undergo all labour may win to every goal; he is in a fashion rich; or, by virtue of some knowledge is a philosopher; or by some regimen he is sound of body—yet, when all's said and done, one thing he cannot find—the way through which one may shun sorrow. For 'tis not merely failure to fare as you desire that causeth grief, but even blessings bring entail of trouble.

Defilement cometh from within.

Young man, methinks it has not dawned upon your mind
That everything is wasted by its native ill,
That all that brings defilement cometh from within.[1]
For instance, if you'll notice, rust in iron tools;
In over-cloak the moths; the woodworm in the wood;
And then, again, there's envy, worst of evils all,
The impious propensity of evil souls,
Which hath consumed, consumes, and ever shall consume.

"Tell me where is Fancy bred."

It is worth our while
To wonder where Love's dealings have their origin.
. . . . To what then is a man enslaved?
A face? That's nonsense! All would love the self-same girl,
Their eyes would be for them the same criterion.
Some pleasure in companionship entices love?
Why, then, in spite of this does one man suffer naught,
But off he goes and mocks, while this man's done for quite?
Soul-sickness is occasion, and the stricken man,
We must conclude, is wounded by an inward blow.

[1] From Plato, *Republic*, 609; *cf.* St. Matt. xv. 11.

542 K εἴπερ τὸν ἀδικοῦντ' ἀσμένως [1] ἠμύνετο
ἕκαστος ἡμῶν καὶ συνηγωνίζετο
ἴσως νομίζων ἴδιον εἶναι τὸ γεγονὸς
ἀδίκημα, καὶ συνέπραττον ἀλλήλοις πικρῶς,
5 οὐκ ἂν ἐπὶ πλεῖον τὸ κακὸν ἡμῖν ηὔξετο
τὸ τῶν πονηρῶν, ἀλλὰ παρατηρούμενοι
καὶ τυγχάνοντες ἧς ἔδει τιμωρίας
ἤτοι σπάνιοι σφόδρ' ἂν ἦσαν ἢ πεπαυμένοι.

543 K Δέρκιππε καὶ Μνήσιππε, τοῖς εἰρημένοις
ἡμῶν ὑπό τινος ἢ πεπονθόσιν κακῶς
ἔστιν καταφυγὴ πᾶσιν, οἱ χρηστοὶ φίλοι.
καὶ γὰρ ἀποδύρασθ' [2] ἔστι μὴ γελώμενον,
5 καὶ συναγανακτοῦνθ' ὁπόταν οἰκείως ὁρᾷ
ἕκαστος αὐτῷ τὸν παρόντα, παύεται
τοῦτον μάλιστα τὸν χρόνον τοῦ δυσφορεῖν.

545 K (*Reconstructed, cf. Lucian, "Pseudol." 4 and "De Conscribend. Hist." 41.*)

Ἔλεγχός εἰμ' ἐγώ,
ὁ φίλος Ἀληθείᾳ τε καὶ Παρρησίᾳ
Ἐλευθερίᾳ τε (συγγενέστατος) θεός,
μόνοισιν ἐχθρὸς τῶν βροτῶν τοῖς τὴν ἐμὴν
5 γλῶτταν δεδιόσι, πάντα τ' εἰδὼς καὶ σαφῶς
διεξιὼν ὁπόσα σύνοιδ' ὑμῖν (κακά,)
τὰ σῦκα σῦκα, τὴν σκάφην σκάφην λέγων.

[1] ἀσμενῶς, Grot. / ἀδικοῦντα μὲν ὡς, MS.
[2] ἀποδύρασθ' ἔστι, L. Dindorf. / ἀποδύρασθαί τι, MS.

UNIDENTIFIED MINOR FRAGMENTS

The League to enforce Justice.

If each of us were glad to join the struggle and to unite in exacting penalty from the offender, deeming as equally his own the injustice that has come to pass, and if we made common cause in the bitter strife, the mischief of bad men would not wax ever greater, but the wicked, held under close surveillance and receiving their due punishment, would be either very scarce or utterly suppressed.[1]

De Amicitia.[2]

Dercippus and Menippus, for ill-words or ill-treatment suffered by any one of us, for us all there is a refuge, namely, in good friends. For it is possible to take one's fill of lamentation without meeting ridicule, and then each one chiefly finds surcease from vexation what time he sees a friend stand by him with intimate sympathy.

A Spade a Spade!

Confutation[3] is my name, the friend of Truth and Frankness, and a deity close akin to Freedom, an enemy to those mortals only who fear my tongue, and one who both knows all things and makes clear all details, whatsoever evil of yours I know of. I call a fig a fig; a spade[4] a spade.

[1] *cf.* 679 K.

εἰ πάντες ἐβοηθοῦμεν ἀλλήλοις ἀεί,
οὐδεὶς ἂν ὢν ἄνθρωπος ἐδεήθη τύχης.

"If always all of us brought help to one another, no human being would have needed Fortune's aid."

[2] *cf.* 554.

[3] For the personification, *cf.* the deity "Misapprehension" in the prologue to ***The Girl Who Gets Her Hair Cut Short.***

[4] Literally: a scoop.

546 K τοὺς τῆς γαμετῆς ὅρους ὑπερβαίνεις, γύναι,
τὴν αὐλίαν· πέρας γὰρ αὔλειος θύρα
ἐλευθέρᾳ γυναικὶ νενόμιστ' οἰκίας·
τὸ δ' ἐπιδιώκειν εἴς τε τὴν ὁδὸν τρέχειν,
5 ἔτι λοιδορουμένην, κυνός ἐστ' ἔργον, Ῥόδη.[1]

547, 548 K πάντες μὲν οἱ Θρᾷκες, μάλιστα δ' οἱ Γέται
ἡμεῖς ἁπάντων—καὶ γὰρ αὐτὸς εὔχομαι
ἐκεῖθεν εἶναι τὸ γένος,—οὐ σφόδρ' ἐγκρατεῖς
ἐσμέν . . . .
5 γαμεῖ γὰρ ἡμῶν οὐδὲ εἷς εἰ μὴ δέκ' ἢ
ἕνδεκα γυναῖκας, δώδεκ' ἢ πλείους τινές.
ἂν τέτταρας δ' ἢ πέντε γεγαμηκώς τις ᾖ,[2]
καταστροφὴ γῆς,[3] ἀνυμέναιος, ἄθλιος,
ἄνυμφος οὗτος ἐπικαλεῖτ' ἐν τοῖς ἐκεῖ.

549 K ἄνθρωπος ὢν μηδέποτε τὴν ἀλυπίαν
αἰτοῦ παρὰ θεῶν, ἀλλὰ τὴν μακροθυμίαν.
ὅταν γὰρ ἄλυπος διὰ τέλους εἶναι θέλῃς,
ἢ δεῖ θεόν σ' εἶναί τιν' ἢ τάχα δὴ νεκρόν.
5 παρηγόρει δὲ τὰ κακὰ δι' ἑτέρων κακῶν.

Supplementum Comicum, Demianczuk, p. 60, and 550, 551

ὡς τοῖσιν εὖ φρονοῦσι σύμμαχος τύχη·[4]
ἅπαντι δαίμων ἀνδρὶ συμπαρίσταται

[1] Meineke refers this fragm. to the Ἱέρεια, *q.v.*
[2] τις ᾖ, K. / τύχῃ, MS.
[3] καταστροφὴ γῆς, K. / καταστροφῆς τις, Tyrwhitt.
[4] Line 1 prefixed and lines 7–11 added to Kock's fragmer

UNIDENTIFIED MINOR FRAGMENTS

Women should be neither seen nor heard.

You're overstepping, wife, a married woman's bounds—
The street-door of the peristyle! For free-born dame
The street-door is the limit by convention fixed.
This chasing and this running out upon the street,
Your billingsgate still snapping, Rhode,[1] is for dogs.

Race-Suicide in Thrace.

All Thracians, and we Getae most especially—
(Yes "we," I say, for I myself claim origin
From parts out there)—are not so very self-restrained.

. . . .

For not a single one among us marries, save
He takes wives ten or else eleven—some indeed
Take twelve or more. Or has he wed but four or five
He then is called "a bouleversement of the state,[2]
Unmarried, feckless, bachelor," by folks out there.

"I am the Captain of my Soul."—Henley.

Being a man ne'er ask the gods for life set free
From grief, but ask for courage that endureth long.
For if to shun all grief from first to last thou'rt fain
Thou must become a god or else perchance a corpse!
Looking on ills of others, solace take in thine.

God is good.

. . . .

As for the righteous-minded, Fortune is ally.
By every one of us at birth[3] forthwith there stands

[1] Possibly the same Rhode as in *The Priestess*, see above, p. 365.
[2] Or, by other readings, *q.v.*, translate:
"And should one, having wed but four
Or five, meet some catastrophe, he then is called . . . ."
[3] From Plato, *Republic*, 620 D.

εὐθὺς γενομένῳ μυσταγωγὸς τοῦ βίου
ἀγαθός· κακὸν γὰρ δαίμον' οὐ νομιστέον
5 *εἶναι, βίον βλάπτοντα θνητόν,*[1] *οὐδ' ἔχειν*
κακίαν ἅπαντα δ' ἀγαθὸν εἶναι τὸν θεόν.
ἀλλ' οἱ γενόμενοι τοῖς τρόποις αὐτοὶ κακοί,
πολλήν τ'[2] *ἐπιπλοκὴν τοῦ βίου πεποημένοι*
ἢ[3] *πάντα τὴν αὑτῶν*[4] *ἀβουλίαν δία*
10 *τρίψαντες,*[5] *ἀποφαίνουσι δαίμον' αἴτιον*
καὶ κακὸν ἐκεῖνόν φασιν αὐτοὶ γεγονότες.

552 K *ὦ γῆρας, ἐχθρὸν σωμάτων ἀνθρωπίνων,*
ἅπαντα συλῶν τὰ καλὰ τῆς εὐμορφίας,
καὶ μεταχαράττον τὴν μὲν ἀνδρίαν μελῶν
εἰς τἀπρεπές, τὸ δὲ τάχος εἰς ὄκνον πολύν.

553 K *ἐὰν πονηροῦ γείτονος γείτων ἔσῃ,*
πάντως παθεῖν πονηρὸν ἢ μαθεῖν σε δεῖ.
ἐὰν ἀγαθοῦ δὲ[6] *γείτονος γείτων ἔσῃ,*
ὡς προσδιδάσκεις ἀγαθὰ καὶ προσμανθάνεις.

554 K *οὐκ ἐκ πότων καὶ τῆς καθ' ἡμέραν τρυφῆς*
ζητοῦμεν ᾧ πιστεύσομεν τὰ τοῦ βίου,
πάτερ; οὐ περιττὸν οἴετ' ἐξευρηκέναι
ἀγαθὸν ἕκαστος, ἂν ἔχῃ φίλου σκιάν;

[1] *θνητόν*, MS. / *χρηστόν*, Kock, who also omits *οὐδ' ἔχειν*. | *κακίαν*. [2] *τ'*, Capps. / *δ'*, MS.
[3] *ἢ*, Capps. / *εἰ*, MS. / *καὶ*, Demianczuk.
[4] *αὑτῶν*, Demianczuk. / *ἑαυτῶν*, MS. // *δία*, Capps. / *ἐκ-*, MS.
[5] *τρίψαντες*, Capps. / *ἐκτριψ.* MS. [6] *δὲ*, Rutger add.

A spirit guide, beneficent, to lead us through
Life's mysteries. For we are not to think of this
As evil Genius to harm our mortal life,
Nor fraught with wickedness, but hold that God is good [1]
In everything. Yet those who turn out base themselves
In character and gender great complexity
Of life, or ruin all things by their heedlessness,
Declare and hold divinity responsible
And claim that he is base, becoming such themselves.

"Time doth transfix the flourish set on youth,
And delves the parallels in beauty's brow."
SHAKS., *Sonnet LX.*

Old age, thou enemy of mortal frames, 'tis thou
Dost plunder all that's fair from shapes of loveliness,
Dost grave a new unseemliness on manly limbs,
And it is thou dost make the swift full hesitant.

De Propinquitate.

If you're a neighbour to a neighbour who is bad you must in everyway learn or suffer what is bad.[2] But if you are neighbour to a neighbour who is good, more and more good reciprocal you both teach and learn.

De Amicitia.[3]

In the midst of our daily revelling and drink, do we not, father, seek for someone to whom we may confide our life's affairs? Does not each man think that he has discovered some unusual blessing if he gains even the semblance of a friend?

[1] From Plato, *Republic*, 379 B.
[2] See Plato, *Apol.* 25 C. [3] *cf.* 543 above.

555 K *ὀχληρὸν ὁ χρόνος ὁ πολύς. ὦ γῆρας βαρύ,*
ὡς οὐδὲν ἀγαθόν, δυσχερῆ δὲ πόλλ᾽ ἔχεις
τοῖς ζῶσι καὶ λυπηρά. πάντες εἰς σὲ δὲ
ἐλθεῖν ὅμως εὐχόμεθα καὶ σπουδάζομεν.

556 K *ἔνεγκ᾽ ἀτυχίαν καὶ βλάβην εὐσχημόνως.*
τοῦτ᾽ ἔστιν ἀνδρὸς νοῦν ἔχοντος, οὐκ ἐὰν[1]
ἀνασπάσας τις τὰς ὀφρῦς οἴμοι λαλῇ,
ἀλλ᾽ ὃς τά γ᾽ αὑτοῦ πράγματ᾽ ἐγκρατῶς φέρει.

557 K *πλεονεξία μέγιστον ἀνθρώποις κακόν·*
οἱ γὰρ θέλοντες προσλαβεῖν τὰ τῶν πέλας
ἀποτυγχάνουσι πολλάκις νικώμενοι,
τὰ δ᾽ ἴδια προστιθέασι τοῖς ἀλλοτρίοις.

559 K *λύπης ἰατρός*[2] *ἐστιν ἀνθρώποις λόγος·*
ψυχῆς γὰρ οὗτος μόνος ἔχει θελκτήρια·
λέγουσι δ᾽ αὐτὸν οἱ πάλαι σοφώτατοι
ἀστεῖον εἶναι φάρμακον.

560 K *θύων οὐδεπώποτ᾽ ηὐξάμην*
ἐγὼ τὸ σῷζον τὴν ἐμὴν συνοικίαν,
ἀλλὰ παρέλ⸢ε⸣ιπον·[3] *οἰκετῶν εἶναι στάσιν*
ἔνδον παρ᾽ αὐτῶν πρᾶγμα χρησιμώτατον.

561 K *τῆς σκιᾶς τὴν πορφύραν*
πρῶτον ἐνυφαίνουσ᾽· εἶτα μετὰ τὴν πορφύραν
τοῦτ᾽ ἔστιν οὔτε λευκὸν οὔτε πορφύρα,
ἀλλ᾽ ὥσπερ αὐγὴ τῆς κροκῆς κεκραμένη.

[1] *ἐὰν*, Meineke. / *ἄνω*, MS.

[2] *ἰατρός*, as in Ar. *Eccl.* 363, *Pl.* 406. *cf.* below, fragm. 591 and 677.

[3] The text and metre are confused. *παρέλειπον*, Meineke. *παρέλιπον*, MS. / *ἀλλ᾽ <οὐ> παρέλιπον*, Buecheler. / Punctuation, Allinson.

UNIDENTIFIED MINOR FRAGMENTS

De Senectute.

Life lengthened out is irksome. O burdensome old age, how thou dost bring never a blessing but, while life lasts, many an annoyance and sorrow! Yet none the less we all pray and are eager to come to thee.

Stoic Equipoise.

Hurts and misfortunes bear with grace and dignity.
That is the way of any man possess'd of sense,
Not his who jerks his eyebrow up and cries, "Ah me!"
But his who bears his troubles with self-mastery.

Anti-Expansion.

In the front rank of man's woes is grasping greed. For they who are fain to annex their neighbours' holdings frequently are defeated and fail, and to their neighbours' possessions contribute their own in addition.

The spoken Word.

The spoken word is man's physician in grief. For this alone has soothing charms for the soul. And the wisest men of olden times call this a dainty drug.

When making sacrifice I never prayed for my whole household's safety, but I used to leave that out. It is a very useful thing to have indoors a house-slaves' wrangle self-engendered.

They first inweave the purple's shading. Then after the purple this next colour is neither white nor purple, but as it were the tempered sheen of the weft.

562 K . . . "πῶς δὴ τὸ τραῦμα τοῦτ' ἔχεις;"
"μεσαγκύλῳ." "πῶς πρὸς θεῶν;" "ἐπὶ κλίμακα
πρὸς τεῖχος ἀναβαίνων." ἐγὼ μὲν δεικνύω
ἐσπουδακώς, οἱ δὲ πάλιν ἐπεμυκτήρισαν.[1]

567 K οἴμοι τάλας ἔγωγε. ποῦ ποθ' αἱ φρένες
ἡμῶν ἐκεῖνον ἦσαν ἐν τῷ σώματι
τὸν χρόνον, ὅτ' οὐ ταῦτ' ἀλλ' ἐκεῖν' ᾑρούμεθα;

568 K οἷος δὲ καὶ τὴν ὄψιν εἶναι φαίνεται
ἀφ' οὗ τοιοῦτος γέγονεν, οἷον θηρίον.
τὸ μηδὲν ἀδικεῖν καὶ καλοὺς ἡμᾶς ποεῖ.

570 K κἂν σφόδρα σαφῶς εἰδῇς τι, τὸν κρύπτοντά σε
μηδέποτ' ἐλέγξῃς· δύσκολον πρᾶγμ' ἐστὶ γὰρ
ἃ λανθάνειν τις βούλεται ταῦτ' εἰδέναι.

571 K ὅταν ἕτερός σοι μηδὲ ἓν τέλεον[2] διδῷ,
δέξαι τὸ μόριον· τοῦ λαβεῖν γὰρ μηδὲ ἓν
τὸ λαβεῖν ἔλαττον πλεῖον ἔσται σοι πολύ.

572 K ὅταν τι πράττῃς ὅσιον, ἀγαθὴν ἐλπίδα
πρόβαλλε σαυτῷ, τοῦτο γινώσκων ὅτι
τόλμῃ δικαίᾳ καὶ θεὸς συλλαμβάνει.

[1] Refer to *Colax*, Cobet.
[2] τέλεον, Bentley. / πλέον, MS.

UNIDENTIFIED MINOR FRAGMENTS

Miles Gloriosus.

"How, pray, did you get this wound?" "From a javelin." "How, by the gods?" "While scaling the wall on a ladder." So I explain in all seriousness, but they for reply turned up their noses.

Ah me, the wretched one that I am! Where, pray, in what part of our body, were our senses at that time when we made choice not of this but of that?

Handsome is that Handsome does.

What a man he seems even to look at since he has turned out to be the man he is! He looks like a monster! To avoid all injustice actually makes us handsome.

Let sleeping Dogs lie.

Even though you know something perfectly well, never cross-question the man who would hide it from you. For it's an uneasy business, this knowing what another would fain conceal.

Half a Loaf better than no Bread.

Whenever one offers you no one thing complete, accept the fraction; for obtaining the lesser part will be a great deal more for you than getting nothing at all.

"God helps those who help themselves."

When what you do is righteous, hold good hope before you as a shield, assured of this, that even God lends a hand to honest boldness.

573 K *ὀργῇ παραλογισμός ποτ' οὐδεὶς φύεται·*
αὕτη κρατεῖ νῦν· ἂν δὲ μικρὸν παρακμάσῃ,
κατόψεται τί μᾶλλόν ἐστι συμφέρον.

574 K *εἰ καὶ σφόδρ' ἀλγεῖς, μηδὲν ἠρεθισμένος*
πράξῃς προπετῶς· ὀργῆς γὰρ ἀλογίστου κρατεῖν
ἐν ταῖς ταραχαῖς μάλιστα τὸν φρονοῦντα δεῖ.

575 K *σὺ μὲν παραινεῖς ταῦθ' ὁποῖά* [1] *σοι πρέπει·*
ἐμὲ δὲ ποεῖν τὸ καθῆκον οὐχ ὁ σὸς λόγος,
εὖ ἴσθ' ἀκριβῶς, ὁ δ' ἴδιος πείθει τρόπος.

576 and
577 K *οὐδὲν διαβολῆς ἐστιν ἐπιπονώτερον·*
τὴν ἐν ἑτέρῳ γὰρ κειμένην ἁμαρτίαν
δεῖ [2] *μέμψιν ἰδίαν αὐτὸν ἐπάναγκες λαβεῖν.*

. . . .

5 *ὅστις δὲ διαβολαῖσι πείθεται ταχύ,*
ἤτοι πονηρὸς αὐτός ἐστι τοὺς τρόπους,
ἢ παντάπασι παιδαρίου γνώμην ἔχει.

578 K *δεῖ τὸν πολιτῶν προστατεῖν αἱρούμενον*
τὴν τοῦ λόγου μὲν δύναμιν οὐκ ἐπίφθονον,
ἤθει δὲ χρηστῷ συγκεκραμένην ἔχειν.

579 K *ἡ νῦν ὑπό τινων χρηστότης καλουμένη*
μεθῆκε τὸν ὅλον εἰς πονηρίαν βίον·
οὐδεὶς γὰρ ἀδικῶν τυγχάνει τιμωρίας.

[1] *ταῦθ' ὁποῖα*, Meineke. / *ταῦτα ὅσα*, MS.
[2] *δεῖ*, Dindorf. / *ἀεί*, MS. / *εἰς*, Salmas., Kock.

In the nature of things there is no way of cheating by argument a burst of wrath. This at the moment holds sway; but when it is once past its fury, there will appear what is more expedient.

Even if you're deeply grieved do not when much excited act hastily in anything. For the wise man ought above all, in the midst of trouble, to hold sway over senseless wrath.

Now you are giving me such advice as it is right you should, but know this precisely: 'tis not your words but my own character that persuades me to do my duty.

De Calumnia.

There's naught more distressing than calumny; for you must necessarily take unto yourself as your own fault the error inherent in another.

. . . .

Now whosoever lightly yields assent to slander is either bad himself in character or has outright the judgment of a child.

The Leader.

The man elected as a leader of his fellow-citizens should have that power of eloquence which does not engender envy but is blended well with noble character.

This present-day "goodness," so called by some, abandons all the world to viciousness. For no one, though he doeth wrong, is getting his just punishment.

580 K *τί διακενῆς εἶ χρηστός; <εἰ γὰρ>*[1] *ὁ δεσπότης αὐτὸς* ⌜*ἀποβάλλει*⌝[2] *πάντα, σὺ δὲ μὴ*[3] *λαμβάνει σαυτὸν ἐπιτρίβεις, οὐκ ἐκεῖνον ὠφελεῖς.*

581 K *ἐμοὶ πόλις ἐστὶ καὶ καταφυγὴ καὶ νομὸς καὶ τοῦ δικαίου τοῦ τ' ἀδίκου παντὸς κριτὴς ὁ δεσπότης.*[4] *πρὸς τοῦτον ἕνα δεῖ ζῆν ἐμέ.*

582 K *πατρῷ' ἔχειν δεῖ τὸν καλῶς εὐδαίμονα· τὰ μετὰ γυναικὸς δ' εἰσιόντ' εἰς οἰκίαν οὔτ' ἀσφαλῆ τὴν κτῆσιν οὔθ' ἱλαρὰν ἔχει.*

583 K *ὅταν πένης ὢν καὶ γαμεῖν τις ἑλόμενος τὰ μετὰ γυναικὸς ἐπιδέχηται χρήματα, αὑτὸν δίδωσιν, οὐκ ἐκείνην λαμβάνει.*

584 K *δύ' ἔσθ' ἃ κρῖναι τὸν γαμεῖν μέλλοντα δεῖ, ἤτοι προσηνῆ γ' ὄψιν ἢ χρηστὸν τρόπον· τὴν γὰρ ὁμόνοιαν τὴν πρὸς ἀλλήλους ποεῖ.*

585 K *ὅστις γυναῖκ' ἐπίκληρον ἐπιθυμεῖ λαβεῖν πλουτοῦσαν, ἤτοι μῆνιν ἐκτίνει θεῶν, ἢ βούλετ' ἀτυχεῖν μακάριος καλούμενος.*

586 K *αἰσχύνομαι τὸν πατέρα,* Κλειτοφῶν, *μόνον. ἀντιβλέπειν ἐκεῖνον οὐ δυνήσομαι ἀδικῶν, τὰ δ' ἄλλα ῥᾳδίως χειρώσομαι.*

[1] Jacobs add.
[2] Allinson corr. *metri causa* ἀπολλύει of MSS.
[3] *μή*, not *οὐ*, K.
[4] See *Epitrep.* St. Pet. fragm. p. 24, for repetition of the words in part.

Why are you a good servant all to no purpose? If your master is throwing away everything and you are not acquiring, you wear yourself out; you don't help him.

For me my master is at once a city and place of refuge and law and judge in everything of what is right and wrong. With eyes on him alone I needs must live.[1]

Patrimony v. *Matrimony.*

To be rightly happy a man must needs inherit from his father. For the dower that enters the house with a wife is a possession that brings neither security nor charm.

Who gives the Groom away?

Whenever one who is poor and who elects to marry receives the dower along with the bride, he does not take her, but gives himself away.

There are two things which the man intending marriage ought to consider: whether her face is winning at least or her disposition good. For these engender mutual harmony.

The dour Dowry.

The man who would fain take to wife a wealthy heiress is either paying off some score of the gods' wrath or else he wishes to be luckless while hailed as "lucky man."

I feel shame, Cleitophon, before my father only. I shall not be able to look him in the face if I do wrong, but all the rest I'll manage easily.

[1] See *Arbitrants*, Act II, p. 25.

Σ ὑπερήφανόν που γίνεθ' ἡ λίαν τρυφή,
ὅ τε πλοῦτος ἐξώκειλε τὸν κεκτημένον
εἰς ἕτερον ἦθος, οὐκ ἐν ᾧ τὸ πρόσθεν ἦν.

Σ κρεῖττον γάρ ἐστιν, ἂν σκοπῇ τις κατὰ λόγον,
μὴ πόλλ' ἀηδῶς, ὀλίγα δ' ἡδέως ἔχειν,
πενίαν τ' ἄλυπον μᾶλλον ἢ πλοῦτον πικρόν.

K ἄνευ κακῶν γὰρ οἰκίαν οἰκουμένην
οὐκ ἔστιν εὑρεῖν, ἀλλὰ τοῖς μὲν ἡ τύχη
τούτων δίδωσιν ἀφθονίαν, τοῖς δ' οἱ τρόποι.

Σ ὦ μεταβολαῖς χαίρουσα παντοίαις τύχη,
σόν ἐστ' ὄνειδος τοῦθ', ὅταν τις ὢν ἀνὴρ
δίκαιος ἀδίκοις περιπέσῃ συμπτώμασιν.

Σ τῷ μὲν τὸ σῶμα διατεθειμένῳ κακῶς
χρεία 'στ' ἰατροῦ,[1] τῷ δὲ τὴν ψυχὴν φίλου·
λύπην γὰρ εὔνους οἶδε θεραπεύειν λόγος.

K οὐκ ἔστ' ἄπιστον οὐδὲν ἐν θνητῷ βίῳ,
οὐδ' ἂν γένοιτο. πολλὰ ποικίλλει χρόνος
παράδοξα καὶ θαυμαστὰ καὶ ζώντων τρόποι.

K ἀδύνατον ὡς ἔστιν τι σῶμα τῆς τύχης·
ὁ μὴ φέρων δὲ κατὰ φύσιν τὰ πράγματα
τύχην προσηγόρευσε τὸν ἑαυτοῦ τρόπον.

[1] See above, fragm. 559.

Excessive luxury becomes somehow overproud, and wealth strands its possessor and leaves him with a different character and not the man he was before.

For 'tis better, if one considers in the light of reason, not to possess much with discomfort, but little with a relish, and painless poverty is preferable to embittered wealth.

For 'tis impossible to find a dwelling where the dwellers have no ills, but unstinted store of these is bestowed on some by Fortune, and on some by Character.

O Fortune, thou who takest delight in shifting change of every sort, the reproach is thine, whenever any man though just falls into mishaps unjustified.

For him who is ill at ease in his body there is need of a physician, but need of a friend for him whose soul is ill. For loyal words have the secret of healing grief.

Fact stranger than Fiction.

In life of mortals there is not, nay, nor could there come to pass, a single thing beyond our credence. Time and men's ways embroider many an unexpected marvel on life's web.

Fortune a Scapegoat.

Fortune cannot possibly have any corporeal existence; but the man who cannot bear events in Nature's way calls his own character Fortune.

595 K ἀεὶ δ' ὁ σωθείς ἐστιν ἀχάριστον φύσει.
ἅμ' ἠλέηται καὶ τέθνηκεν ἡ χάρις
ἣν δεόμενος τότ' ἀθάνατον ἕξειν ἔφη.

596 K ἐὰν ἐγὼ φῶ νῦν ἔχειν βακτηρίαν
χρυσῆν, τί μοι σεμνότερον ἔσται τὸ ξύλον;
ἀληθὲς εἶναι δεῖ τὸ σεμνόν, οὐ κενόν.

597 K πένητος οὐδέν ἐστι δυστυχέστερον.
ἅπαντα μοχθεῖ κἀγρυπνεῖ κἀργάζεται,
ἵν' ἄλλος ἐλθὼν μεταλάβῃ καὶ κτήσεται.

598 K ἄνθρωπε, μὴ στέναζε, μὴ λυποῦ μάτην·
χρήματα, γυναῖκα καὶ τέκνων πολλῶν σποράν,
ἅ σοι τύχη κέχρηκε, ταῦτ' ἀφείλετο.

599 K ὀκνεῖ δὲ νοῦν ἔχουσ' ἴσως·
ἀεὶ δὲ τοῖς παροῦσι δακρύοις ἐμποεῖ
τὸ θηλὺ τῆς ψυχῆς ἀναβολὴν τῷ πάθει.

601 K ἐπιτρίβουσιν ἡμᾶς οἱ θεοὶ
μάλιστα τοὺς γήμαντας· ἀεὶ γάρ τινα
ἄγειν ἑορτήν ἐστ' ἀνάγκη . . .

602 K οὐδείς ἐστί μοι
ἀλλότριος, ἂν ᾖ χρηστός· ἡ φύσις μία
πάντων, τὸ δ' οἰκεῖον συνίστησιν τρόπος.

Thankless by nature always is the man who has been saved. No sooner has pity been shown than the gratitude is gone which in his hour of need he vowed he'd feel for ever.

If I now assert that my staff is made of gold, wherein will its wood be aught the more august for me? The august must needs be real, not empty show.

There is nothing more luckless than a poor man. He toils at all things, loses sleep, and works away, only to have another come and have his share and take possession.

"The Lord gave and the Lord hath taken away."

Fellow, don't keep on groaning, do not grieve in vain. The things which Fortune lent to you—money, and wife, and crop of many children sown—she has taken back again.

She hesitates perhaps because she has sense. But a woman can always by her ready tears gain a respite for her soul's suffering.

The gods afflict us married men above all others; for there is ever necessity of celebrating some festival.[1]

"Humani nil a me alienum."—TERENCE.

For me none is a foreigner
If so be he is good. One nature is in all
And it is character that makes the tie of kin.

[1] *cf.* Fragm. z, *Epitrep.*, p. 86, line 532.

603 K *οὐκ ἔστι μείζων ἡδονὴ ταύτης πατρί,*
ἢ σωφρονοῦντα καὶ φρονοῦντ' ἰδεῖν τινα
τῶν ἐξ ἑαυτοῦ.

604 K *πολλοὺς δι' ἀνάγκην γὰρ πονηροὺς οἶδ' ἐγὼ*
ὅταν ἀτυχήσωσιν γεγονότας, οὐ φύσει
ὄντας τοιούτους.

605 K *τὸ δ' εὖ φέρειν*
ἔστιν τοιοῦτον, ἂν δύνῃ μόνος φέρειν,
καὶ μὴ 'πίδηλον τὴν τύχην πολλοῖς ποῇς.

608 K *ἐὰν κακῶς μου τὴν γυναῖχ' οὕτω λέγῃς,*
τὸν πατέρα καὶ σὲ τούς τε σοὺς ἐγὼ πλυνῶ.

609 K *Ἥλιε, σὲ γὰρ δεῖ προσκυνεῖν πρῶτον θεῶν,*
δι' ὃν θεωρεῖν ἔστι τοὺς ἄλλους θεούς.

610 K *νῦν δ' ἕρπ' ἀπ' οἴκων τῶνδε· τὴν γυναῖκα γὰρ*
τὴν σώφρον' οὐ δεῖ τὰς τρίχας ξανθὰς ποεῖν.

611 K *ἅπανθ' ὅσα ζῇ καὶ τὸν ἥλιον βλέπει*
τὸν κοινὸν ἡμῖν, δοῦλα ταῦτ' ἔσθ' ἡδονῆς.

612 K *ἔχω δὲ πολλὴν οὐσίαν καὶ πλούσιος*
καλοῦμ' ὑπὸ πάντων, μακάριος δ' ὑπ' οὐδενός.

A father can have no greater joy than this, to e one of his own children both continent and ise.[1]

I know of many men who have perforce turned iminals through misfortune although they were not ch by nature.

To bear up well means this: if you can bear your rtune all alone and not expose it to the crowd.[2]

Glass Houses.[3]

If you heap abuse like this upon my wife, I'll give ›ur father and you and all your tribe a public ouring!

O Sun, thee first of all the gods 'tis right to verence, for thanks to thee 'tis possible to see the her gods.

And now begone from this house; for a woman 1o is chaste ought not to dye her hair yellow.

Whatever lives and looks upon this Sun's light, mmon to us all—all this is slave to pleasure.

Now I have large means and am called rich by erybody, but happy by no one.

[1] *cf.* 3 Ep. St. John, 4; Soph. *Antig.* 660 ff.
[2] *cf.* *Georgos*, 79 ff.
[3] *cf.* 710 below.

613 K *καλὸν τὸ Κείων νόμιμόν ἐστι, Φανία·*
ὁ μὴ δυνάμενος ζῆν καλῶς οὐ ζῇ κακῶς.

614 K *κακῶς ἀκούων ὅστις οὐκ ὀργίζεται*
πονηρίας πλείστης τεκμήριον φέρει.

615 K *ἐγὼ δ' ἀνόητος, εὐτελὴς ὑπερβολῇ,*
ὁ δ' ἄσωτός ἐστι, πολυτελής, θρασὺς σφόδρα.

616 K *ἡ δ' εὐπατέρεια φιλόγελώς*[1] *τε παρθένος*
Νίκη μεθ' ἡμῶν εὐμενὴς ἕποιτ' ἀεί.

617 K *Ἕλληνές εἰσιν ἄνδρες, οὐκ ἀγνώμονες*
καὶ μετὰ λογισμοῦ πάντα πράττουσίν τινος.

618 K *ἄνοια θνητοῖς δυστύχημ' αὐθαίρετον.*
τί σαυτὸν ἀδικῶν τὴν τύχην καταιτιᾷ;

619 K *χαλεπόν γε τοιαῦτ' ἐστὶν ἐξαμαρτάνειν,*
ἃ καὶ λέγειν ὀκνοῦμεν οἱ πεπραχότες.

620 K *εὐηθία μοι φαίνεται, Φιλουμένη,*
τὸ νοεῖν μὲν ὅσα δεῖ, μὴ φυλάττεσθαι δ' ἃ δεῖ.

621 K *ὁ μὴ φέρων γὰρ εὖ τι τῶν ἐν τῷ βίῳ*
ἀγαθῶν ἀλόγιστός ἐστιν, οὐχὶ μακάριος.

[1] *cf.* φιλομμειδής, of Aphrodite.

---

[1] The law in Ceos commanded those over sixty to drink hemlock !—Strabo, 10. 486. Dr. Wm. Osler, expert in Greek as well as in medicine, may have had the Ceians also in mind

"Oslerizing."

That's a fine custom, Phanias, of the Ceians—that a man who can't live well does not continue to live ill.[1]

It is proof of lowest character when a man, who is ill-spoken of, does not grow enraged.

Now I am unintelligent, exceedingly frugal, but he's a wastrel, lavish, exceedingly rash.

May she, the noble-sired, laughter-loving maiden Victory, attend us ever with good will.

Greeks are men, not brutes devoid of sense, and due reflection accompanies their every action.

Folly is a self-chosen misfortune for mortals. Why, when you are wronging yourself, do you lay the blame on Fortune?

Grievous indeed it is to commit such transgressions that we who have done them hesitate even to speak of them.

It seems to me, Philoumene, to be sheer folly to perceive what one ought to perceive and then not to guard against what one ought to guard against.

The one who does not carry lightly any of life's blessings is senseless, not blessed.

when he issued his famous (semi-serious) extravaganza. For other less debatable compliments to the island home of bard and sophist, see Plato, *Protag.* 341 E, and *Legg.* i. 638 B. Also *cf.* Aristoph. *Frogs*, 970.

622 K *τἀπίθανον*[1] *ἰσχὺν τῆς ἀληθείας ἔχει*
ἐνίοτε μείζω καὶ πιθανωτέραν ὄχλῳ.

623 K *τοὺς τὸν ἴδιον δαπανῶντας ἀλογίστως βίον*
τὸ καλῶς ἀκούειν ταχὺ ποεῖ πᾶσιν κακῶς.

624 K *οὐπώποτ᾽ ἐζήλωσα πλουτοῦντα σφόδρα*
ἄνθρωπον, ἀπολαύοντα μηδὲν ὧν ἔχει.

625-626 K *μὴ πάντοθεν κέρδαιν᾽, ἐπαισχύνου δέ μοι·*
τὸ μὴ δικαίως εὐτυχεῖν ἔχει φόβον.
. . . .
ὢ τρὶς κακοδαίμων, ὅστις ἐκ φειδωλίας
κατέθετο μῖσος διπλάσιον τῆς οὐσίας.

627 K *οὐ γὰρ τὸ πλῆθος, ἂν σκοπῇ τις, τοῦ ποτοῦ*
ποιεῖ παροινεῖν, τοῦ πιόντος δ᾽ ἡ φύσις.

628 K *χαλεπὸν ὅταν τις ὢν πίῃ πλέον λαλῇ,*
μηδὲν κατειδώς, ἀλλὰ προσποιούμενος.

629 K (A) *ἐπίσχες ὀργιζόμενος.* (B) *ἀλλὰ βούλομαι.*
(A) *οὐδεὶς γὰρ ὀργῆς χάριν ἀπείληφεν, πάτερ.*

630 K *οὐκ ἔστιν ὀργῆς, ὡς ἔοικε, φάρμακον*
ἄλλ᾽ ἢ λόγος σπουδαῖος ἀνθρώπου φίλου.

[1] *τἀπίθανον*, Kock. / *τὸ πιθανόν*, MS.

UNIDENTIFIED MINOR FRAGMENTS

For the crowd the incredible[1] has sometimes greater power and is more credible than Truth.

In the case of those who senselessly squander their own means, fair fame quickly changes to ill fame in the estimation of all.

I have never envied a very rich man if he gets no good out of what he possesses.

Do not get gain from every source, but, prithee, have some sense of shame. Unrighteous luck brings fear.

. . . .

O thrice unlucky he who by his thrift has laid up a store of hate that is double his possessions.

If one will notice, it is not the number of cups that inspires drunken folly but the character of him that drinks.

It's a grievous thing when anyone talks more than he drinks, without real knowledge, just making pretence.[2]

(A) Cease from your wrath. (B) So I desire.
(A) For no one, father, receives favour through wrath.

There is no other medicine of wrath, as it seems except the earnest counsel of a friend.

[1] Or, perhaps, the *probable*; see note on text.
[2] Too good a listener was equally objectionable; *cf.* Lucian, *Symposium* 3: "I hate a fellow-guest with a long memory."

631 K *οὐδεὶς ἐφ' αὑτοῦ τὰ κακὰ συνορᾷ, Πάμφιλε,*
σαφῶς, ἑτέρου δ' ἀσχημονοῦντος ὄψεται.

632 K *ὁ συνιστορῶν αὑτῷ τι, κἂν ᾖ θρασύτατος,*
ἡ σύνεσις αὐτὸν δειλότατον εἶναι ποεῖ.

633 K *δεῖ τοὺς πενομένους μέχρι ἂν ζῶσιν πονεῖν·*
ἀπραξία γὰρ λιτὸν οὐ τρέφει βίον.

634 K *ὁ φθονερὸς αὑτῷ πολέμιος καθίσταται·*
αὐθαιρέτοις γὰρ συνέχεται λύπαις ἀεί.

635 K *καλὸν οἱ νόμοι σφόδρ' εἰσίν· ὁ δ' ὁρῶν τοὺς νόμους*
λίαν ἀκριβῶς συκοφάντης φαίνεται.[1]

636 K *ὁ προκαταγινώσκων δὲ πρὶν ἀκοῦσαι σαφῶς*
αὐτὸς πονηρός ἐστι πιστεύσας κακῶς.

637 K *καλόν γε βασιλεὺς τῇ μὲν ἀνδρείᾳ κρατῶν,*
τὰ δὲ τοῦ βίου δίκαια διατηρῶν κρίσει.

638 K *μὴ τοῦτο βλέψῃς εἰ νεώτερος λέγω,*
ἀλλ' εἰ φρονοῦντος τοὺς λόγους ἀνδρὸς ⌜*λέγω*⌝.[2]

639 K *οὐχ αἱ τρίχες ποιοῦσιν αἱ λευκαὶ φρονεῖν,*
ἀλλ' ὁ τρόπος ἐνίων τῇ φύσει γέρων ⏑ –.[3]

[1] *sc.* *ὤν* in next line, Allinson. / Cobet would read *γίνεται*, "nam qui hoc faciunt, non *videri* calumniatores, sed *esse* solent."

[2] *λέγω*, Cobet, Rouse, *metri causa*. / *ἐρῶ*, MS.

[3] *cf.* Aesch. *Septem*, 622: *γέροντα τὸν νοῦν*.

UNIDENTIFIED MINOR FRAGMENTS

Why beholdest thou the Mote . . . ?

No man, Pamphilus, beholds clear-eyed his own defects, but just let someone else disgrace himself and that he'll see.

Conscience doth make Cowards.

The man who hath some load upon his mind, even though he be very bold, him conscience turns into a perfect coward.

The poor must labour while life lasts, for idleness cannot support even the frugal life.

The envious man is his own enemy; he is forever grappling with vexation self-imposed.

The laws are a very fine thing, but he who keeps his eye too close upon the code turns out to be a backbiter.

He who condemns in advance before he clearly learns, is criminal himself by reason of his wicked credulity.

'Tis fine when a king holds sway with manly vigour while observing with discrimination life's just prerogatives.

Have regard to this: not whether I that speak am somewhat young, but whether I speak the words of wisdom.

'Tis not white hair that engenders wisdom, but some people's character is naturally mature.

640 K *ὅστις στρατηγεῖ μὴ στρατιώτης γενόμενος,*
οὗτος ἑκατόμβην ἐξάγει τοῖς πολεμίοις.

641 K *ὁ τῶν γεωργῶν ἡδονὴν ἔχει βίος,*
ταῖς ἐλπίσιν τἀλγεινὰ παραμυθούμενος.

642 K *ἐν τοῖς πολεμίοις ὑπερέχειν τὸν ἄνδρα δεῖ·*
τὸ γὰρ γεωργεῖν ἔργον ἐστὶν οἰκέτου.

643 K *τὰ μεγάλα κέρδη ῥᾳδίως ἢ πλουσίους*
τοὺς παραβόλως πλέοντας ἢ νεκροὺς ποεῖ.

644 K *ὅταν ἀτυχῇ τις, εὐνοοῦντος οἰκέτου*
οὐκ ἔστιν οὐδὲν κτῆμα κάλλιον βίῳ.

645 K *ὅταν φύσει τὸ κάλλος ἐπικοσμῇ τρόπος*
χρηστός, διπλασίως ὁ προσιὼν ἁλίσκεται.

646 K *ἕν ἐστ' ἀληθὲς φίλτρον, εὐγνώμων τρόπος.*
τούτῳ κατακρατεῖν ἀνδρὸς εἴωθεν γυνή.

647 K *οἰκεῖον οὕτως οὐδέν ἐστιν, ὦ Λάχης,*
ἐὰν σκοπῇ τις, ὡς ἀνήρ τε καὶ γυνή.

648 K *γαμεῖν κεκρικότα δεῖ σε γινώσκειν, ὅτι*
ἀγαθὸν μέγ' ἕξεις, ἂν λάβῃς μικρὸν κακόν.

649 K *τὸ γυναῖκ' ἔχειν εἶναί τε παίδων, Παρμένων,*
πατέρα μερίμνας τῷ βίῳ πολλὰς φέρει.

650 K *ὅστις πενόμενος βούλεται ζῆν ἡδέως,*
ἑτέρων γαμούντων αὐτὸς ἀπεχέσθω γάμου.

651 K *τὸ γαμεῖν, ἐάν τις τὴν ἀλήθειαν σκοπῇ,*
κακὸν μέν ἐστιν, ἀλλ' ἀναγκαῖον κακόν.

UNIDENTIFIED MINOR FRAGMENTS

The man who leads an army when he has never been a soldier leads out a hecatomb to offer to the foe.

The farmer's life holds pleasure, for with hopes it comforteth his pains.

'Tis in affairs of war a man should have pre-eminence, for farming is a menial's trade.

Great gains with ease turn those who sail on reckless voyages either into rich men or into ghosts.

When anyone meets misfortune life has no fairer possession than a loyal slave.

When good character adds adornment to natural charms, whoever comes near is doubly captivated.

There is one genuine love-philtre—considerate dealing. By this the woman is apt to sway her man.

If you come to look at it, there's no such cosy combination, Laches, as is Man and Wife.

You who are resolved to marry must know this: you'll have large benefit if you receive a small evil.

To have a wife and to be father of children, Parmenon, entails many cares in life.

If one is poor and wishes to live happily, let him, while others do the marrying, hold aloof.

Marriage, if one will face the truth, is an evil, but a necessary evil.

652 K *τότε τὰς γυναῖκας δεδιέναι μάλιστα δεῖ,*
ὅταν τι περιπλάττωσι τοῖς χρηστοῖς λόγοις.

653 K *οὐδέποθ' ἑταίρα τοῦ καλῶς*[1] *πεφρόντικεν,*
ἢ τὸ κακόηθες πρόσοδον εἴωθεν ποεῖν.

654 K *ἢ μὴ γαμεῖν γάρ, ἂν δ' ἅπαξ λάβῃς, φέρειν*
μύσαντα πολλὴν προῖκα καὶ γυναῖκα δεῖ.

655 K *ὀδυνηρόν ἐστιν εὐτυχοῦντα τῷ βίῳ*
ἔχειν ἔρημον διαδόχου τὴν οἰκίαν.

656 K *οὐκ ἔστιν οὐδὲν ἀθλιώτερον πατρός,*
πλὴν ἕτερος ἂν ᾖ[2] *πλειόνων πατήρ.*

657 K *ἔστιν δὲ μήτηρ φιλότεκνος μᾶλλον πατρός·*
ἡ μὲν γὰρ αὑτῆς οἶδεν ὄνθ', ὁ δ' οἴεται.

658 K *θυγάτηρ ἐπίγαμος, κἂν ὅλως μηδὲν λαλῇ,*
διὰ τοῦ σιωπᾶν πλεῖστα περὶ αὑτῆς λέγει.

659 K *μηδὲν ὀδύνα τὸν πατέρα γινώσκων ὅτι*
ὁ μέγιστ' ἀγαπῶν ⌜*καὶ*⌝ *δι'*[3] *ἐλάχιστ' ὀργίζεται.*

660 K *οὐκ ἔστ' ἄκουσμ' ἥδιον ἢ ῥηθεὶς λόγος*
πατρὸς πρὸς υἱὸν περιέχων ἐγκώμιον.

661 K *οὐδέποτ' ἀληθὲς οὐδὲν οὔθ' υἱῷ πατὴρ*
εἴωθ' ἀπειλεῖν οὔτ' ἐρῶν ἐρωμένῃ.

662 K *ὁ σκληρότατος πρὸς υἱὸν ἐν τῷ νουθετεῖν*
τοῖς μὲν λόγοις πικρός ἐστι, τοῖς δ' ἔργοις πατήρ.

[1] ? *τοῦ καλοῦ.* [2] ? *ἕτερος ὃς ἂν ᾖ*, Porson.
[3] Meineke, for *ὁ μέγιστον ἀγ. δι'*, MS.

UNIDENTIFIED MINOR FRAGMENTS

Then is when you most must fear women, when they veneer a thing with fine words.

A courtesan who is wont to make of dishonour her revenue never makes honour a subject of care.

Either you must not wed a wife or, if you take her once for all, you must close your lips and endure the big dowry and the dame.

It is a painful thing for a man who has won success in life to have his house barren of an heir.

There is nothing more wretched than a father, except another one who is father of more children.

A mother loves her child more than a father does, for she knows it's her own while he but thinks it's his.

A marriageable daughter, even if she utters never a word, by her very silence says most of all about herself.

Cause your father no distress, knowing this: that he who loves most is also angered for the least cause.

There is no more pleasant thing to hear than when a father speaks words of praise to his son.

Never a word of truth is wont to be found in threat of father to his son or of lover to his beloved.

The harshest man, rebuking a son, in his words is bitter, but in his action is a father.

663 K *υἱῷ προθύμως τἀξιούμενον ποῶν*
κηδεμόν' ἀληθῶς, οὐκ ἔφεδρον ἕξεις βίου.

664 K *τοὺς εὖ γεγονότας καὶ τεθραμμένους καλῶς*
κἂν τοῖς κακοῖς δεῖ λόγον ἔχειν εὐφημίας.

665 K *πλοῦτος ἀλόγιστος προσλαβὼν ἐξουσίαν*
καὶ τοὺς φρονεῖν δοκοῦντας ἀνοήτους ποεῖ.

666 K *κρεῖττον ὀλίγ' ἐστὶ χρήματ' ἀνυπόπτως ἔχειν,*
ἢ πολλὰ φανερῶς ἃ μετ' ὀνείδους δεῖ λαβεῖν.[1]

667 K *οὐκ ἔστι λύπης, ἄν περ ὀρθῶς τις σκοπῇ,*
ἄλγημα μεῖζον τῶν ἐν ἀνθρώπου φύσει.

668 K *πολλῶν φύσει τοῖς πᾶσιν ἀνθρώποις κακῶν*
ὄντων μέγιστόν ἐστιν ἡ λύπη κακόν.

669 K *ἔξωθέν εἰσιν οἱ δοκοῦντες εὐτυχεῖν*
λαμπροί, τὰ δ' ἔνδον πᾶσιν ἀνθρώποις ἴσοι.

670 K *οὐδέν με λυπεῖ μᾶλλον ἢ χρηστὸς τρόπος*
εἰς χαλεπὸν ὅταν ᾖ συγκεκλῃμένος βίον.

671 K *οἰκτρότατόν ἐστι πεῖραν ἐπὶ γήρως ὁδῷ*
ἀδίκου τύχης δίκαιος εἰληφὼς τρόπος.

672 K *ἄνδρα τὸν ἀληθῶς*[2] *εὐγενῆ καὶ τἀγαθὰ*
καὶ τὰ κακὰ δεῖ πταίοντα γενναίως φέρειν.

673 K *ταῖς ἀτυχίαισι μὴ 'πίχαιρε τῶν πέλας·*
πρὸς τὴν τύχην γὰρ ζυγομαχεῖν οὐ ῥᾴδιον.

[1] δεῖ transposed *metri causa*, Allinson. / ἃ δεῖ μ. ὀ. λ. MS.
[2] ἄνδρα τὸν ἀληθῶς, Porson. / τὸν ἀληθῶς ἄνδρα, MSS.

If you heartily do your duty by your son you'll have in him in reality a protector, no mere substitute[1] inheritor of life.

The well-born and well-bred should, even in evils, temper speech with auspicious silence.[2]

Irrational wealth, when it has acquired power in addition, renders senseless even those who seem wise.

Better is the possession of small wealth without suspicion than large wealth which one must receive in open shame.[3]

Amongst the natural ills of man there is, if one but look at it aright, no greater pain than grief.

Of all the many evils common to all men by nature the greatest evil is grief.

Those who seem to be fortunate are magnificent on the outside, but in their inward parts are on a par with all men.

Nothing grieves me more than when good character is locked up fast in the hardships of life.

It is most pitiable when on the threshold of old age just character has received the shock of an unjust fortune.

The truly well-born man must nobly bear his blessings and, if he stumble, nobly bear his evils too.

Do not exult over the misfortunes of your neighbours, for it is not easy to struggle against one's yoke-mate Fortune.

[1] Reference to the third athlete who "sat by" waiting to fight the winner in a contest.

[2] *cf.* Fragm. 672.

[3] Text (*q.v.*) is uncertain.

674 K *οὐκ ἐμὸν ἀνοίγειν λανθάνουσαν ἀτυχίαν*
ἔστ', ἀλλὰ μᾶλλον κατακαλύπτειν φημὶ δεῖν.

675 K *μέγιστόν ἐστιν ἄρα τοῖς ἑπταικόσιν*
τὸ παρόντας ἐγγὺς τοὺς συναλγοῦντας βλέπειν.

676 and
677 K *εἰ τἄλλ' ἀφαιρεῖν ὁ πολὺς εἴωθεν χρόνος*
ἡμῶν, τό γε φρονεῖν ἀσφαλέστερον ποεῖ.
. . . .
πάντων ἰατρὸς τῶν ἀναγκαίων κακῶν
χρόνος ἐστίν. οὗτος καὶ σὲ νῦν ἰάσεται.

678 K *ὦ δέσποτ' ἄναξ, <ἔξ>εστι*[1] *τοῖς σοφοῖς βροτῶν*
χρόνῳ σκοπεῖσθαι τῆς ἀληθείας πέρι.

680 K *ὁ μὲν λόγος σου συνέσεως πολλῆς γέμει,*
τὰ δ' ἔργα σύνεσιν οὐκ ἔχοντα φαίνεται.

681 K *ὁ μὲν λόγος σου, παῖ, κατ' ὀρθὸν εὐδρομεῖ,*
τὸ δ' ἔργον ἄλλην οἶμον ἐκπορεύεται.

682 K *ὁ μὴ φρονῶν μέν, πολλὰ δ' ἐφ' ἑκάστου λαλῶν*
δείκνυσιν αὑτοῦ τὸν τρόπον τοῖς ῥήμασιν.

683 K *πολὺ κρεῖττόν ἐστιν ἓν καλῶς μεμαθηκέναι*
ἢ πολλὰ[2] *φαυλῶς περιβεβλῆσθαι πράγματα.*

684 K *ὅταν λέγῃς μὲν πολλά, μανθάνῃς δὲ μή,*
τὸ σὸν διδάξας τοὐμὸν οὐ μαθὼν ἔσει.

685 K *ἡ τῶν ὁμοίων αἵρεσις μάλιστά πως*
τὴν τοῦ βίου σύγκρασιν ὁμόνοιαν ποεῖ.

[1] ἔξεστι, Cobet, *metri causa.* / ἔστι, MS.
[2] ? μεμαθηκέν' ἢ. ⌜πάμ⌝πολλα, ? Capps.

UNIDENTIFIED MINOR FRAGMENTS

It's not my habit to uncover misfortune that lurks concealed, but I say one should rather veil it close.

It is indeed great comfort for those who are down to see sympathizers close beside them.

If lengthened age is apt to rob us of all else, at any rate it makes intelligence the more secure.

. . . .

Time is healer of all the necessary ills. And even you he now will heal.

My lord and master, for mortals who are wise it is possible in good time to look into what's the truth.

Thy talk is freighted with much mother-wit, but thy actions are seen to have no wit at all.

Thy talk, boy, runs fair along the straight high-road, but thy action strikes off by another path.

The one who has no wisdom but who chatters much on every point exhibits his character in his words.

It is far better to have come to know one thing thoroughly than to be superficially dressed up with many.

Whenever you talk much but do not learn, you will be in the position of having imparted your store of knowledge without learning mine.

The selecting of those like to oneself somehow is most apt to bring unity out of life's blending.

686 K *ἀνὴρ ἀχάριστος μὴ νομιζέσθω φίλος,*
μήθ' ὅ <γε>[1] *πονηρὸς κατεχέτω χρηστοῦ τόπον.*

687 K *γυναικὶ δ' ὅστις ὅρκον ὀμνύων ἀνὴρ*
μηδὲν ποεῖ δίκαιον, οὐ⌜κ ἔστ'⌝[2] *εὐσεβής.*

688 K *ἐμὲ δ' ἀδικείτω πλούσιος καὶ μὴ πένης·*
ῥᾷον φέρειν γὰρ κρειττόνων τυραννίδα.

689 K *πρᾷον κακοῦργος σχῆμ' ὑπεισελθὼν ἀνὴρ*
κεκρυμμένη κεῖται παγὶς τοῖς πλησίον.

690 K *μισῶ πένητα πλουσίῳ δωρούμενον·*
ἔλεγχός ἐστι τῆς ἀχορτάστου τύχης.

691 K *χρυσὸς μὲν οἶδεν ἐξελέγχεσθαι πυρί,*
ἡ δ' ἐν φίλοις εὔνοια καιρῷ κρίνεται.

692 K *καιρῷ τὸν εὐτυχοῦντα κολακεύων φίλος*
καιροῦ φίλος πέφυκεν, οὐχὶ τοῦ φίλου.

693 K *ἀπόντι μᾶλλον εὐχαριστίαν πόει·*
τῷ γὰρ παρόντι γίνετ' εὐτονώτερον.

694 K *φρόνησιν ἀσκῶν ἄφροσιν μὴ χρῶ φίλοις,*
ἐπεὶ κεκλήσει καὶ σὺ παντελῶς ἄφρων.

695 K *μυστήριόν σου μὴ κατείπῃς τῷ φίλῳ*
κοὐ μὴ φοβηθῇς αὐτὸν ἐχθρὸν γενόμενον.

696 K *ὁ γὰρ ἀδίκως ⌜τι⌝ καθ' ἑτέρου ζητῶν κακὸν*
αὐτὸς προπάσχει τοῦ κακοῦ τὴν ἔκβασιν.

[1] Rouse inserts *metri causa*.
[2] *οὐκ ἔστ'*, Kock. / *οὗτος*, MS.

Let not an ungrateful man be deemed a friend nor let the miscreant be ranked with the good.

The man who pledges his oath to a woman and then does naught that is just, is no righteous man.[1]

May I be injured by the rich, not by the poor; for it is easier to put up with the despotism of superiors.

A malefactor who assumes the guise of mildness is a concealed snare for his neighbours.

I hate a poor man who makes presents to the rich. It is evidence of his starveling lot.

Gold knows how to be tested by fire, and loyalty among friends is tested when a crisis comes.

A friend who for the opportune moment flatters him that prospers is by nature friend, not of his friend, but of the opportunity.

Show gratitude the rather to the absent; for towards one who is present it is all too attentive.

If you go in for wisdom, do not make intimates of those who lack wisdom or you will bear the name, yes, you, of utterly unwise.

Don't tell your secret to your friend and you'll not fear him when he turns into an enemy.

For he who 'gainst another seeks to do some unjust thing experiences himself a foretaste of the issue of that wrong.

[1] The MS. reading (*q.v.*) would involve a cynical paradox.

697 K ὅταν ἐκ πονηροῦ πράγματος κέρδος λάβῃς,
τοῦ δυστυχεῖν νόμιζέ σ' ἀρραβῶν' ἔχειν.[1]

698 K δούλῳ γενομένῳ, δοῦλε, δουλεύων φοβοῦ·
ἀμνημονεῖ γὰρ ταῦρος ἀργήσας ζυγοῦ.

699 K ἐλεύθερος πᾶς ἑνὶ δεδούλωται, νόμῳ,
δυοῖν δὲ δοῦλος, καὶ νόμῳ καὶ δεσπότῃ.

700 K νόμος φυλαχθεὶς οὐδέν ἐστιν ἢ νόμος,
ὁ μὴ φυλαχθεὶς καὶ νόμος καὶ δήμιος.

701 K μὴ πάσχε πρῶτον τὸν νόμον καὶ μάνθανε.
πρὸ τοῦ παθεῖν δὲ τῷ φόβῳ προλαμβάνου.

702 K γυναῖχ' ὁ διδάσκων γράμματ' ⌜οὐ⌝[2] καλῶς ⌜ποεῖ⌝
ἀσπίδι ⌜δὲ⌝[3] φοβερᾷ προσποτίζει[4] φάρμακον.

703 K καλὴν γυναῖκ' ἐὰν ἴδῃς μὴ θαυμάσῃς·
τὸ γὰρ πολὺ κάλλος καὶ ψόγων πολλῶν γέμει.

704 K γνώμην ἀρίστην τῇ γυναικὶ μὴ λέγε·
γνώμῃ γὰρ ἰδίᾳ τὸ κακὸν ἡδέως ποεῖ.

705 K μὴ κλᾶε τοὺς θανόντας· οὐ γὰρ ὠφελεῖ
τὰ δάκρυ' ἀναισθήτῳ γεγονότι καὶ νεκρῷ.

708 K ἐὰν τροφὴν δοὺς τὸν λαβόντ' ὀνειδίσῃς,
ἀψινθίῳ κατέπασας Ἀττικὸν μέλι.

[1] Cobet condemns νόμιζέ σε . . . ἔχειν as not Menandrean.
[2] ⌜οὐ⌝ καλῶς ⌜ποεῖ⌝, Grot. / καλῶς, MS. [3] δέ, Meineke add.
[4] προσποτίζει Heins. / (ποτίζω c. dupl. acc.) προπορίζει, some MSS. / προσπορίζει, Paris. codex. *cf.* Kock, Meineke.

UNIDENTIFIED MINOR FRAGMENTS

Whenever you get gain from base transaction consider that you have mortgaged yourself to misfortune.

Fear, slave, when you are slave to him who was a slave; for bull, from yoke set free, forgets it altogether.

All free-born men are slaves to one alone—to Law;
A slave is slave to two—his master and the Law! [1]

A law observed is nothing more than merely Law;
When broken it is law and executioner.

Don't learn your lesson by first smarting under Law,
But, ere you suffer aught, anticipate by fear.

He who teaches a woman letters does not do well; he feeds more poison to a frightful asp.

On seeing lady fair don't go and worship her;
Because great beauty's also full of many flaws.

Don't offer to your lady [2] excellent advice,
For on her own advice she loves to do what's bad.

Weep not the dead. For tears do not avail an unperceiving corpse.[3]

If thou on giving help dost chide the recipient, then thou art besprinkling Attic honey with wormwood.[4]

[1] Reminiscence of Herod. vii. 104; Plato, *Republic*, 564.
[2] Or, perhaps, "wife."
[3] *cf.* Lucian, *de Luctu*, 19.
[4] He that sheweth mercy, with cheerfulness.—Rom. xii. 8.

710 K *ὅταν τι μέλλῃς τὸν πέλας κακηγορεῖν,*[1]
αὐτὸς τὰ σαυτοῦ πρῶτον ἐπισκέπτου κακά.

711 K *μηδέποτε πειρῶ στρεβλὸν ὀρθῶσαι κλάδον,*
οὐκ ἦν ἐνεγκεῖν οὗ[2] *φύσις βιάζεται.*

712 K *ἐπὰν ἐκ μεταβολῆς ἐπὶ ⌜τὸ⌝*[3] *κρεῖττον γένῃ,*
ὅτ' εὐτυχεῖς μέμνησο τῆς προτέρας τύχης.

714 K *ὅταν γέρων γέροντί ⌜τινα⌝*[4] *γνώμην διδῷ,*[5]
θησαυρὸς ἐπὶ θησαυρὸν ἐκπορίζεται.

715,716 K *ὁ λοιδορῶν τὸν πατέρα δυσφήμῳ λόγῳ*
τὴν εἰς τὸ θεῖον ἐκμελετᾷ βλασφημίαν.

. . . .

ὁ μὴ τρέφων τεκοῦσαν ἐκ τέχνης νέος
ἄκαρπος οὗτός ἐστιν[6] *ἀπὸ ῥίζης κλάδος.*

719 K . . . *εἰρήνη γεωργὸν κἂν πέτραις*
τρέφει καλῶς, πόλεμος δὲ κἂν πεδίῳ κακῶς.

720 K (*Cited also Schol. Eur. "Andr."* 4, *Fr. Trag. Adesp* 444 *N.*
. . . . *παίδων ἐπ' ἀρότῳ γνησίων*
δίδωμί σοὐγὼ[7] *τὴν ἐμαυτοῦ θυγατέρα.*

724 K *ἀρχὴ μεγίστη τῶν ἐν ἀνθρώποις κακῶν*
ἀγαθά, τὰ λίαν ἀγαθά.

725 K *μέμφομαί σοι τοῦθ' ὅτι*
χρηστά με λέγοντ' οὐκ εὖ ποήσειν προσδοκᾷς.

[1] *κακηγορεῖν*, Meineke, ed. major. / *κατηγορεῖν*, MS.
[2] *οὐ⌜κ⌝ ἦν . . . οὗ*, Jacob corr. / *οὐ ἦν ἐνεγκεῖν ὅπου*, MS. Grotius conject. *οὐκ ἔστ' ἀνάγκη ἡ. φ. β.*
[3] Add *τὸ*, ? Meineke. / N.B. – ᴗ ᴗ in second foot.
[4] ⌜*τινα*⌝, suppl. Grotius. [5] *διδῷ*, Kock. / *διδοῖ*, MS.
[6] *ἐστιν*, Allinson. / *οὗτός ἐστ'*, Meineke. / *ἐστιν οὕτως*, MS. Q.I
[7] *σοὐγὼ*, Kock. / *σοί γε*, MS.

When thou art on the point of making some ugly fling at thy neighbour, think over first thy own defects.[1]

Never attempt to straighten out a twisted branch; you cannot achieve where nature suffers violence.

When by a change you come to better circumstance,
Remember in prosperity your former lot.

When aged men to aged offer some advice
A store of treasure piled on treasure they provide.

He who rails at his father with reviling words rehearses blasphemy against divinity.

. . . .

The young man who fails to support by his trade the mother who bore him is a barren offshoot from the stock.[2]

Peace maintains the farmer well, even on stony ground; war but ill, even upon the plain.

The Marriage Service.

For the begetting of lawful children I give to thee my daughter.[3]

A chief source for evils amongst men are benefits, excessive benefits.

In this I blame you because you expect that, although I speak honestly, I'll not act so.

[1] *cf.* 608 above. [2] *cf.* 805.
[3] For the formula *cf. The Girl Who Gets Her Hair Cut Short,* lines 894–5. Also see p. 469 above. To incorporate this formula as a side remark was as natural as for us to slip in: "For better or for worse." *cf. e.g.* Lucian, *Timon,* 17.

728 K . . . . . . οὐκ ἐλευθέρου φέρειν
νενόμικα κοινωνοῦσαν ἡδονὴν ὕβρει.

729 K . . . . . . οὐχὶ τὴν αὐτὴν ἔχει
διάνοιαν αἰτῶν εἷς ἕκαστος καὶ λαβών.

730 K . . . . . . οὐ λυποῦντα δεῖ
παιδάριον ὀρθοῦν, ἀλλὰ καὶ πείθοντά τι.

732 K κομψὸς στρατιώτης οὐδ' ἂν εἰ πλάττοι θεὸς
οὐδεὶς γένοιτ' ἄν.

734 K ἃ γὰρ μεθ' ἡμέραν τις ἐσπούδα⌜ζ'⌝[1] ἔχων⌝,
ταῦτ' εἶδε νύκτωρ.

737 K πᾶς ὁ μὴ φρονῶν
ἀλαζονείᾳ καὶ ψόφοις ἁλίσκεται.

738 K οὐκ ἔστ' ἀνοίας οὐδέν, ὡς ἐμοὶ δοκεῖ,
τολμηρότερον.

739 K ὦ νύξ, σὺ γὰρ δὴ πλεῖστον Ἀφροδίτης θεῶν
μετέχεις μέρος.

742 K τὸν τῇ φύσει
οἰκεῖον οὐδεὶς καιρὸς ἀλλότριον ποεῖ.

744 K πάντα γὰρ
ταῖς ἐνδελεχείαις καταπονεῖται πράγματα.

745 K . ἔστι δὲ
γυνὴ λέγουσα χρήσθ' ὑπερβάλλων φόβος.

759 K ἔθυον οὐ προσέχουσιν οὐδέν μοι θεοῖς.

[1] Corr. and suppl. Piccolos. / ἐσπούδασε, MS.

UNIDENTIFIED MINOR FRAGMENTS

It's not my belief that it is the part of the free-born to put up with pleasure that is partner with insolence.

Not everyone has the same notion while asking as he has after receiving.

One ought not to correct a child [merely] by vexing him, but also by a certain persuasion.[1]

None might become a dainty soldier, not even if a god should mould.

For what one has dwelt on by day, these things he sees in visions of the night.[2]

Every fool is caught by quackery and empty noise.

There's nothing, as I think, more bold than folly.

O Night, I call on thee, for surely thou amongst the gods hast greatest share in Aphrodite.

No occasion renders foreign the one who is by nature kin.

For all things are worked out by diligence.

Now a woman who speaks you fair is a surpassing terror.

I was making sacrifice to gods who paid no heed to me.

[1] Meineke compares Terence, *The Brothers*, 57, 58: "pudore et liberalitate liberos | retinere satius esse credo quam metu," and therefore refers this fragment to Menander, *Adelphi*.

[2] *cf.* Herodotus, vii. 16.

760 K εἷς ἐστι δοῦλος οἰκίας ὁ δεσπότης.

761 K ὡς χαρίεν ἐστ' ἄνθρωπος, ὅταν ἄνθρωπος ᾖ.

762 K ὁ νοῦς γὰρ ἡμῶν ἐστιν ἐν ἑκάστῳ θεός.

763 K ὑπεδεξάμην, ἔτικτον, ἐκτρέφω, φιλῶ.

764 K Κορινθίῳ πίστευε καὶ μὴ χρῶ[1] φίλῳ.

767 K μισῶ πονηρόν, χρηστὸν ὅταν εἴπῃ λόγον.

769 K ἅπαντα δοῦλα τοῦ φρονεῖν καθίσταται.

776 K λέγεις, ἃ δὲ λέγεις ἕνεκα τοῦ λαβεῖν λέγεις.

792, 793 K οὐκ ἔστι τόλμης ἐφόδιον μεῖζον βίου.
. . . .
οὐκ ἔστι Τόλμης ἐπιφανεστέρα θεός.

796 K λυπεῖ με δοῦλος μεῖζον οἰκέτου φρονῶν.

797 K ὀργὴ φιλούντων ὀλίγον ἰσχύει χρόνον.[2]

805 K νόμος γονεῦσιν ἰσοθέους τιμὰς νέμειν.

809 K ἡδύ γ' ἐν ἀδελφοῖς ἐστιν ὁμονοίας ἔρως.

810 K αἰσχυνόμενος αἴσχιστα πενίαν ἂν φέροις.

[1] Perhaps trochaic? μὴ [Κορινθίῳ] πίστευε μηδὲ χρῶ, etc. *cf.* Meineke.

[2] *cf.* Terence, *Andria*, 555. See note above on Ἀνδρία 50 K.

UNIDENTIFIED MINOR FRAGMENTS

The master is the one slave of the household.

How charming a thing is man when he is man.

For our intellect in every one of us is God.

I conceived, I brought to birth, I rear, I love.

Trust [not][1] a Corinthian, and make him not thy friend.

I hate a bad man saying what is good.

All things are slaves to intelligence.

You speak, and what you speak you speak for gain.

There is no greater equipment in life than effrontery.

. . . .

There is no more illustrious goddess than Effrontery.

This troubles me—a slave who thinks more deeply than a servant should.

A lovers' quarrel has but short-lived strength.[2]

The law requires that we mete out to parents honours fit for gods.[3]

Sweet amongst brethren is the love of unity.[4]

If but ashamed of that which is most shameless, thou mightest endure poverty.

[1] See note on text.
[2] *cf.* Terence, *Andria,* 555: amantium irae amoris integratiost.
[3] *cf.* 715, 716 K. [4] *cf.* Psalm cxxxiii.

813 K *ἄνθρωπος ἀτυχῶν σῴζεθ' ὑπὸ τῆς ἐλπίδος.*

818 K *ἅπαντα σιγῶν ὁ θεὸς ἐξεργάζεται.*

821 K *τί δ' ὄφελος εὖ λαλοῦντος, ἂν κακῶς φρονῇ.*

833 K *λυκοφίλιοι μέν εἰσιν αἱ διαλλαγαί.*

845 K *ὁ μηδὲν ἀδικῶν οὐδενὸς δεῖται νόμου.*

847 K *καθιζάνει μὲν ἐνίοτ' εἰς τὰ σήσαμα.*

856 K *πένης λέγων τἀληθὲς οὐ πιστεύεται.*

857 K *ἐλευθέρως δούλευε· δοῦλος οὐκ ἔσει.*

924 K *ὡς Ἀλεξανδρῶδες ἤδη τοῦτο· κἂν ζητῶ τινα,*
αὐτόματος οὗτος παρέσται· κἂν διελθεῖν δηλαδὴ
διὰ θαλάττης δῇ[1] *πόρον τιν', οὗτος ἔσται μοι*
βατός.

[1] δῇ, Meineke. / δέῃ, MS., Kock. // πόρον, Kock. / τόπον, MS.

UNIDENTIFIED MINOR FRAGMENTS

In adversity a man is saved by hope.[1]

In silence God brings all to pass.

What is the use of one who speaks fair, if his thought is bad?

This reconciliation is the friendship of the wolf.

The man who does no wrong needs no law.[2]

He takes his seat on occasion in the Sesame Market.

A poor man though he speak the truth is not believed.

Retain a free man's mind though slave, and slave thou shalt not be.

How very Alexander-like is this forthwith: "If I require someone's presence, of his own accord he will appear! And if, forsooth, I needs must tread some pathway through the sea, then it will give me footing!"[3]

[1] *cf.* Romans, viii. 24. [2] *cf.* Romans, xiii. 3.
[3] *cf.* Lucian, *How to Write History*, 40.

ΑΜΦΙΣΒΗΤΗΣΙΜΑ

1092 K *οὔτ᾽ ἐκ χερὸς μεθέντα καρτερὸν λίθον*
ῥᾷον κατασχεῖν, οὔτ᾽ ἀπὸ γλώσσης λόγον.

1093 K *ὡς κρεῖττόν ἐστι δεσπότου χρηστοῦ τυχεῖν*
ἢ ζῆν ταπεινῶς καὶ κακῶς ἐλεύθερον.

1094 K *ψυχὴν ἔχειν δεῖ πλουσίαν· τὰ δὲ χρήματα*
ταῦτ᾽ ἐστὶν ὄψις, παραπέτασμα τοῦ βίου.

***Supplementum Comicum*, Demianczuk, p. 59.**

τὸ μὲν ἐξαμαρτάνειν ἅπασιν ἔμφυτον
καὶ κοινόν, ἀναδραμεῖν[1] *δὲ τὴν ἁμαρτίαν*
οὐ τοῦ τυχόντος ἀνδρός, ἀλλ᾽ ἀξιολόγου.

1099 K *κἂν μυρίων γῆς κυριεύῃς*[2] *πήχεων,*
θανὼν γενήσει τάχα τριῶν ἢ τεττάρων.

1100 K *ἂν καλὸν ἔχῃ τις σῶμα καὶ ψυχὴν κακήν,*
καλὴν ἔχει ναῦν καὶ κυβερνήτην κακόν.

1103–
1105 K *μέλλων τι πράττειν μὴ προείπῃς μηδενί.*
ἅπαντα μεταμέλειαν ἀνθρώποις φέρει.
μόνη σιωπὴ μεταμέλειαν οὐ φέρει.

1109 K *ταμιεῖον ἀρετῆς ἐστιν ἡ σώφρων γυνή.*

[1] *cf.* Fragm. 993 K for ἀνατρέχω, meaning ἀναλύω. See *Supplem. Comic. l.c.* for identification of this fragment.
[2] κυριεύῃς πήχεων, Meineke. / πηχῶν κυριεύῃς, MS.

FRAGMENTS ASSIGNED WITH DOUBT TO MENANDER.

It is not any too easy to check either a stout stone let go from the hand or words which have left your tongue.[1]

How much better it is to have a good master than to live a free man in sordid humiliation ![2]

One should have a wealthy soul, for as to riches they are outward show, a curtain screening life.[3]

To do wrong is something innate and common to all men, but to retrace one's course of wrong belongs not to the average man but to the eminent.

Though thou art master of ten thousand ells of land,
Thou after death shalt have, perhaps, but three or four.[4]

If so be one has a fine body and a poor soul he has a fine boat and a poor pilot.

When on the verge of action say not one word beforehand to anybody. All things, save silence only, bring repentance to a man.

The woman who is discreet is a magazine of virtue.

[1] *cf.* Horace, *Ep.* 1. 18 74.

[2] *cf. The Superstitious Man*, Fragm. 110, above.

[3] Attributed also to Antiphanes, 327, and to Alexis, 340.

[4] "And Aeacus grants at the most not more than a foot's space."—Luc. *Necyom.* 17.

IDEX OF PROPER NAMES

(*Numbers refer to pages, unless otherwise designated.*)

INDEX OF PROPER NAMES

INDEX OF PROPER NAMES

INDEX OF PROPER NAMES

PRINTED IN GREAT BRITAIN BY THE CORNWALL PRESS, LTD., PARIS GARDEN, STAMFORD STREET, LONDON, S.E. 1.